

# VOGUE

FASHIONS:  
MORE TASTE  
THAN MONEY

DECORATING IDEAS



**ADVANCE  
RETAIL  
TRADE  
EDITION**

Incorporating Vanity Fair  
October 15, 1950  
Price 50 Cents  
in U. S. and Canada  
\$1.00 All Other Countries

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*Look for this label...it identifies  
the finest wools in the world*

FORSTMANN WOOLEN COMPANY  
PASSAIC, N.J.



# VOGUE

Trade Edition October 15

## HOW TO USE

**THIS ISSUE:** *apply Vogue's new theory of colour for  
little-money wardrobes to the vigorous  
promotion of your moderately-priced fashions*

### More ideas

"VOGUE PATTERN EXCLUSIVES" (pages 88 and 89) 8 new models from the Paris couture August collections.

"MANY EVENINGS: THE BRIGHT VELVET SHOE" (page 113).

"NEW PALETTE FOR EYE MAKE-UP" (page 114).

"MORE COLOUR IN THE COUNTRY" (page 127) men's sport clothes.

"THE VELVET CHIGNON HAT" (page 115).

### "Fashions: more taste than money"

New advice for limited spending: buy bright colours, distinctive silhouettes, unusual accessories meant to be noticed and remembered, rather than dark, unobtrusive clothes that lack individuality. Use this strong selling story as a fresh approach to price-conscious customers, and put Vogue's prestige to work for your lower-priced departments.

"MORE TASTE THAN MONEY" (pages 70 to 81) required reading for fashion merchandisers.

"DOUBLE-LIFE COATS LINED WITH LUXURY" (pages 72 and 73) town coat/raincoat and fur-lined shortcoat.

"SEMI-PRECIOUS FURS" (pages 74 and 75) little furs, big impression.

"SEPARATES: BONUS SYSTEM" (pages 76 and 77) new separates colour recipes.

"EXTRAVAGANT COLOUR, SIMPLE LINE" (page 78) late-day economies.

"COLOUR FOR YOUR MONEY" (pages 80 and 81) "rememberable red for evening".

"COUNTRY CLOTHES; PRICE A POINT" (pages 104 to 107) city-country clothes, limited prices.

"YOUNG PARTNERS: DRESS AND FAKE FUR" (pages 108 and 109) day-into-evening fashions.

"YOUNG DRESSES, YOUNG PRICES" (pages 110 and 111) evening ideas.

"PRICE TAG ANONYMOUS" (pages 124 and 125) "sound fashions".

## QUOTE VOGUE and SELL

*these fashion stories from the*

## OCTOBER 15 ISSUE

*in advertising, displays, and sales training*  
SEE "VOGUE SAYS" QUOTES ON PAGE 4,  
THIS TRADE EDITION

### Fashions in furs

"THE MANDARIN COAT IN MINK" (page 120).

"THE ONE-COAT COAT IN FUR" (page 128) black Alaska sealskin.

"THE ALL-WEATHER COAT IN FUR" (page 129) rain/shine otter.

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VOGUE, OCTOBER 15, 1950, VOL. 116, No. 7



# Your little- money customers can mean big business

## VOGUE SAYS:

*"Price tag anonymous"*—the idea behind every fashion in Vogue's "More Taste Than Money" story—directly concerned with your store's little-money clothes (check almost every page, this issue).

We know that *women with taste look to every issue of Vogue* for new, assured fashions in many price lines. Clothes for your store to buy straight from Vogue pages, and/or apply to your own collections.

We know, too, that *women with "More Taste Than Money" look to this issue with added interest*. Because they want medium-to-low-priced fashions with the same new shapes, colours and relative quality aims found in more expensive clothes, but with their price tags anonymous.

In this issue: *"More Colour Than Money"* fashions. A convincing, new selling basis to project *effective-beyond-price* wardrobes that keep pace with high-fashion trends—at no extra charge.

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## *The manufacturer interprets*

... designer ideas quickly for the popular price market. Good high-fashion points are almost immediately translated into good lower-price mediums of cloth and cut. In this year of extravagant colour, his inexpensive fashions have an added plus. For, "colour is their fortune; their simple lines, insurance". Their price tags *are* anonymous.



# Do you follow through at the retail

level . . . *BY MAKING FASHION THE BASIS FOR SELLING  
INEXPENSIVE CLOTHES?*

"Price tag anonymous" is the standard to set for each fashion in your store's Little-Money Shops—every/any season.

Use *Vogue*—especially this issue deliberately directed towards your customer who is necessarily aware of price. Combine its fashion authority and news with your store's prestige by relating identical merchandise (or merchandise similar in idea) to *Vogue* pages.

In displays: give the same attention to the accessories for a \$20 dress as you would those for a \$200 dress. Choose "More Taste Than Money" jewellery, current hat and shoe news, good gloves, scarfs. Fake furs: "real fashion".

Show *Vogue* pages—authentic fashion source for your accessory ideas. Ascertain that your store's display backgrounds consistently have the same degree of elegance no matter what the fashions' price tags.

In advertisements: talk fashion over price. The quick turnover in inexpensive ready-to-wear departments indicates that your little-money customer does buy more frequently. Her business is best confined to your store when you give her fashion ideas, rather than when you remind her of a limited income.

On the sales floor: sell the fashion. The customer who says, "I bought this new dress at Store Name; it was in *Vogue*" is a better advertisement for your store (and is more likely to come back), than the woman who says, "Yes, I only paid \$15 for it."

WE BELIEVE THAT  
LITTLE-MONEY CUSTOMERS  
will MEAN BIG BUSINESS  
FOR your STORE WHEN YOU . . .

Make  
every  
price tag  
synonymous  
with  
fashion



*To*  
*sell fashion,*  
*quote* **VOGUE**

Use these quotations in your advertising and/or on window or departmental cards.

YOUR  
RELEASE  
DATE:  
OCTOBER  
13TH

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets

b. on 12" x 15" mounted display sheets

c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (10/15)

VOGUE SAYS: "Fake fur—real fashion"

a ☐ b ☐ c ☐

VOGUE SAYS: "After-five fashion—bright"

a ☐ b ☐ c ☐

VOGUE SAYS: "Separates in unexpected colours"

a ☐ b ☐ c ☐

VOGUE SAYS: "An evening dress should be a siren"

a ☐ b ☐ c ☐

VOGUE SAYS: "Bright coat—more colour than money"

a ☐ b ☐ c ☐

VOGUE SAYS: "Colour—effective beyond price"

a ☐ b ☐ c ☐

VOGUE SAYS: "The bright velvet shoe—many evenings"

a ☐ b ☐ c ☐

VOGUE SAYS: "Little semi-precious furs—the price,

a ☐ b ☐ c ☐ the point"

VOGUE SAYS: "The sweater—priceless piece of fashion"

a ☐ b ☐ c ☐

VOGUE SAYS: "Wool suit—backlog for a little-money

a ☐ b ☐ c ☐ wardrobe"

NAME \_\_\_\_\_

STORE NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

*To sell the fashion of fake furs, real furs*

VOGUE SAYS: "Fake fur jacket—for an evening in white"

VOGUE SAYS: "Fake fur, grey—on a full winter schedule"

VOGUE SAYS: "Fake fur, evenings—whirled around colour"

VOGUE SAYS: "Fake fur, black—partner for a black wool"

VOGUE SAYS: "Fake fur—partner for any colour, any dress"

VOGUE SAYS: "Semi-precious furs—implied luxury"

*To sell the fashion of colour, day/evening*

VOGUE SAYS: "Evening dress—mint of colour"

VOGUE SAYS: "Rememberable red for evening-dancing-dining"

VOGUE SAYS: "Rememberable red—colour for your money"

VOGUE SAYS: "A splash in mauve and red—exciting choice"

VOGUE SAYS: "Evening costume—extravagant colour, simple line"

VOGUE SAYS: "Bright coat dress—double-your-money fashion"

VOGUE SAYS: "White flannel dress—cleverly cut"

VOGUE SAYS: "Separates—no extra charge for colour"

VOGUE SAYS: "Suit to remember—bold, plaid"

*To sell the fashion of unpriceable clothes*

VOGUE SAYS: "Fitted flannel coat—sound, simple fashion"

VOGUE SAYS: "Little-boy short coat—over almost anything"

VOGUE SAYS: "Flannel suit—backlog for a limited wardrobe"

VOGUE SAYS: "Young suit formula—flared jacket, slim skirt"

VOGUE SAYS: "Jacket and skirt—limited price, unlimited locale"

VOGUE SAYS: "Shirt dress—now into spring"

VOGUE SAYS: "Simple, soft black dress—everyday jewel"

VOGUE SAYS: "Any-price favourite—dress shaped like a coat"

VOGUE SAYS: "Three-part dress—suit alternate"

VOGUE SAYS: "Separates—hard-working fashion units"

*To sell the fashion of young dresses, prices*

VOGUE SAYS: "Black, day-length, for full-length evenings"

VOGUE SAYS: "Young party dress—short sweeping white"

VOGUE SAYS: "Dinner-theatre jacket and sheath—the price, a point"

VOGUE SAYS: "String-strap sheath—young dress, young price"

*To sell the fashion of accessories, shoes, hats*

VOGUE SAYS: "Armload of glitter bracelets—evening addition"

VOGUE SAYS: "A splurge of rhinestones—evenings"

VOGUE SAYS: "Black bag for a colour-swept evening"

VOGUE SAYS: "Bright velvet evening shoe—fashion investment"

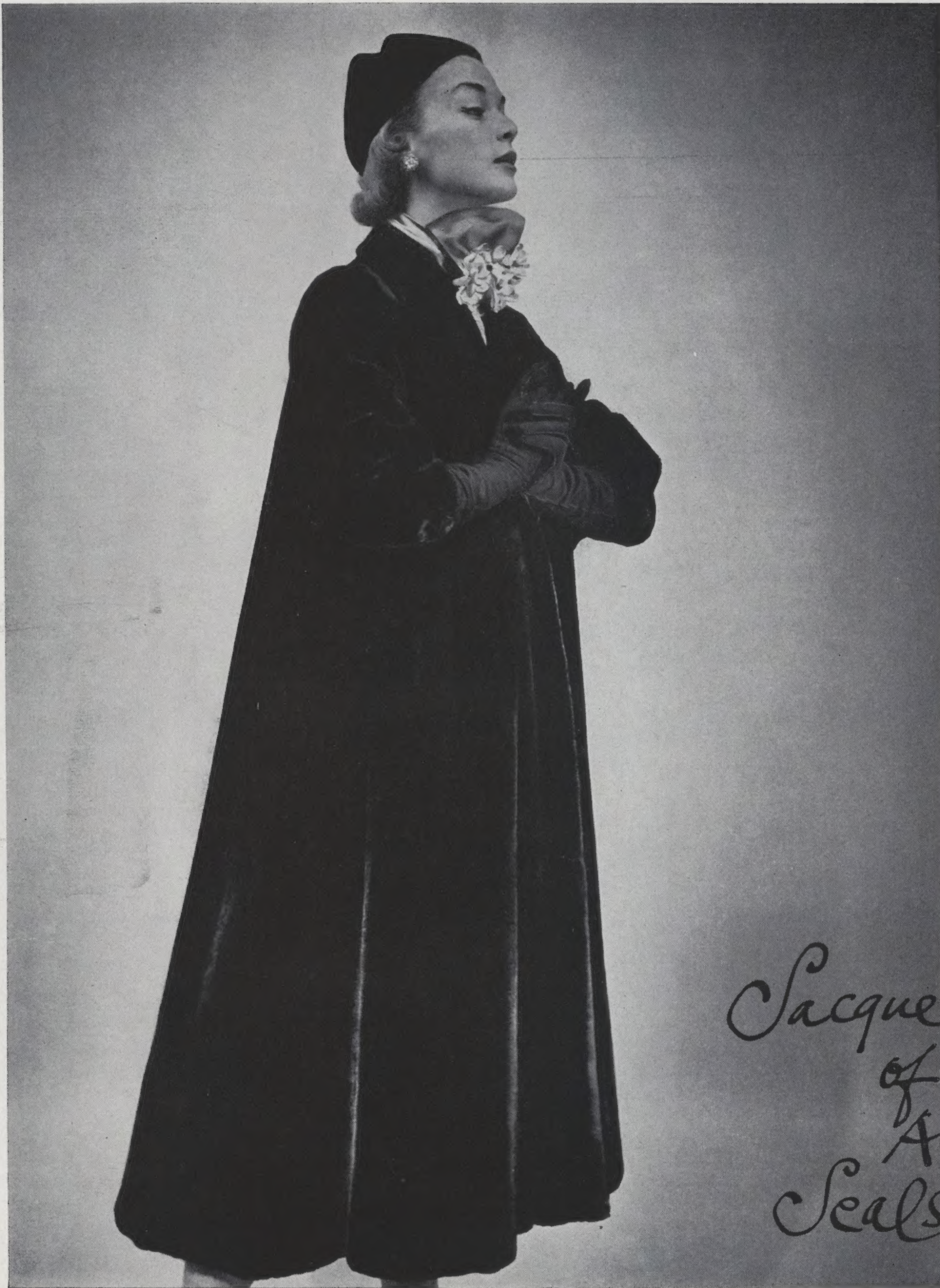
VOGUE SAYS: "Wear bright velvet shoes with *un*-matching colours"

VOGUE SAYS: "Velvet cloche—town touch to a country costume"

VOGUE SAYS: "The chignon—new hat line"

VOGUE SAYS: "Seen, and seen again—the chignon"



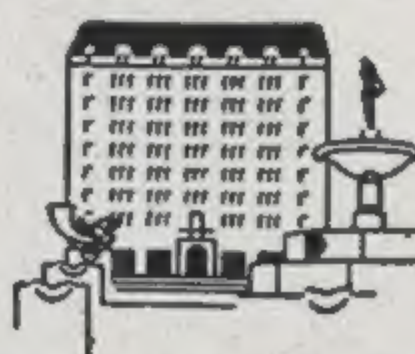


*Sacque Coat  
of Black  
Alaska  
Sealskin\**

Our beautiful  
all-day coat of silky, jet-black  
Alaska Sealskin (the finest) fashionably shaped,  
flowing freely from slender shoulders  
into a warm magnitude of folds with the graceful  
grace-note of deep push-up sleeves.

\*Fouke-processed

**BERGDORF  
GOODMAN**  
5th AVE. at 58th ST. • NEW YORK 19  
ON THE PLAZA





# Cartier

Internationally Renowned Jewelers Since 1847



*New Cartier Creations in Diamonds —  
with Emeralds and Pearls or Sapphires*

FIFTH AVENUE AND FIFTY-SECOND STREET

PARIS

NEW YORK

LONDON





NEW ROMANTIC...CAUGHT IN A GILDED NET

BONWIT  
TELLER

by Gothé

New York Chicago  
Boston White Plains



## a sheath for a sheath!

this is it...the newest Jantzen dream girdle,  
a sheath to go under your sheath skirts...  
a working sheath, to trim your ribs, whittle  
your waist, spindle your hips...to give you the  
slim long lines you need for your new fall  
clothes. We do it in wonderful-feeling, wonderful-  
performing super-power elasticized nylon  
Leno with nylon taffeta embroidered panels.

You'll find this in  
waistline or high-top jobs with  
Talon fasteners...in the purest white...  
at fine stores...10.95 to 12.50.  
**P. S.** The bra is by Jantzen, too...  
a new kind of uplift for forever  
glamour...2.00 to 5.00.



JANTZEN FOUNDATIONS,  
EMPIRE STATE BLDG., NEW YORK





## ALLURING

is the word for our interpretation of the modern silhouette...  
emerald silk satin shimmering against the rich blackness of silk velvet.  
From our collection of Bendel Originals designed for custom-order.

Henri  
**Bendel**  
10 WEST 57  
NEW YORK 19 NY





## HEADLIGHTS

THE HUDSON HORNET FOR 1951

HUDSON'S LEADER IN FASHION

DETROIT LEADER IN INDUSTRY



# ON THE NEW SEASON'S COLLECTIONS AT HUDSON'S



*Opposite page*—HOWARD GREER's  
Shadowed Sheath . . . muted brilliance  
in the short, cocktail-dinner  
dress, with bodice of silk marquise over  
gleaming sequins,  
silk faille skirt slim and  
subtly draped. Sizes 10-16  
Black, ebony brown 235.00

*Left*—Sheer Beauty—JANET TAYLOR's strapless  
dinner-dress for late day  
and after . . . of filmy, imported Marie France lace  
over a rustling taffeta sheath . . .  
molded bodice, gracefully flaring skirt  
and its own ever-useful shoulder jacket. Sizes 10-18  
Black, sable, mauve, beige, iris blue 69.95





*Will Steinman  
does two exciting dance dresses  
in **D. STRAUSS** cord lace  
and rayon net. The ballet-length  
in tea-rose, blue or white, \$59.95  
The full length in grey,  
royal or white, \$75  
Both in sizes 10 to 16*

In New York at

**BEST & CO.**  
Fifth Ave. New York 22, N. Y.

For stores in other cities write  
Will Steinman Inc., 525-7th Ave., N. Y.





there may be

**other gowns**

**other jewels**

**other accessories**

that look as smart

on me...but only one

*face powder*

to do the most for  
my beauty...because that's

*made to order*

exclusively for me right before my  
eyes...according to a formula created for  
my skintone—and the fashions I wear.  
\$2, 3, 5 the box. Introductory size \$1.  
All prices plus tax.



*Charles of the Ritz*



# Why it pays to have a **BEAUTICIAN** shampoo and set your hair

## **She expertly selects the *right* shampoo for you**

Because your hair changes *from day to day*, it takes a fully trained, professional beautician to judge which shampoo is best for YOU. She has *many* fine Helene Curtis professional shampoos—the right type at the right time. And because she is a highly skilled expert, she gives you a scientifically better shampoo... stimulates scalp with glorious, healthful massage... gets hair dazzling clean as only she can... and brushes it to soft, glittering perfection.



## **Next, she sets and styles your hair with artistry**

Like any work of art, a truly beautiful hair-do must have *balance* and *harmony*. While she shampoos your hair, your beautician studies the proportions of your face, head and figure... then shapes your hair for the style most becoming to you. With sure craftsmanship, she places each pin curl where it should go. Then, the comb-out!... and behold—you're completely lovely from every angle—with a set that lasts and lasts. Yes, your beautician's professional know-how makes a world of difference!

This Helene Curtis professional shampoo assortment is one of the reasons your beautician can give you a finer shampoo.

From her Selector Tray of Helene Curtis shampoos, she chooses the type of shampoo that's best for you.



# Helene Curtis

## **PROFESSIONAL**

## **SHAMPOO**



## WEATHER - WISE FABRIC

This trim, slim coat by Duchess Royal welcomes any weather for it's made of Folker Fabrics' new rayon suiting, of Avisco rayon, in a crisp, water-repellent finish.

Detachable hood and belt, not shown.

Scruggs-Vandervoort-Barney, St. Louis;

Jenny, Cincinnati.

*Avisco*<sup>®</sup>  
RAYON

"Avisco" is the trade-mark for products of  
American Viscose Corporation,  
350 Fifth Avenue, New York 1, N.Y.

Hat by John Frederics







Shocking



de



Shiaparelli

Shocking perfume  
imported from France  
8.75 - 15.00 - 32.50 (plus tax)



Adrian's Winter Americana... In the news, in the know. in the 28 Shop®

*Marshall Field & Company*

Chicago



\$495

Kenneth Heilbron



YOUNG BEAUTIES  
HAVE ALWAYS ADORED  
PERFUME BY

*Guerlain*



Shalimar: \$14, \$25 and \$45  
Fleur de Feu: \$14, \$25 and \$45  
Vol de Nuit: \$15 and \$30  
Mitsouko: \$9, \$15 and \$27  
Colognes: \$4.50 and \$7.50  
Eau de Toilette: \$7.50

*All prices plus tax*

... ever since the fabulous young  
Empress Eugenie appointed Guerlain  
her court *parfumeur*.

While *you* are young, discover your  
most beloved Guerlain fragrances.

*Guerlain Parfumeur* maison fondée en 1828





*HOLLANDER'S  
Midnight Blue-Black  
Broadtail  
with Crown Sable*

*Maximilian*

*New York • Chicago*

*Holt, Renfrew & Co. Ltd.*  
*Canada*



\*simulated

# Richelieu Pearls\* ... they're beautiful



The Versailles...glistening Richelieu pearls festooned dramatically high on the throat...\$14. Shower Earring...\$2.



The Avignon...a distinctive necklace created to compliment the tailored neckline...\$12. Basket Earring...\$5.

The Calais...circlets of pearls at the base of neck and clinging to wrist...Necklace, \$9...Bracelet, \$6.50...Earring, \$4...Ring, \$2.



The Richelieu label



is your guarantee.

At all better stores

Prices plus tax

JOS. H. MEYER BROS. • INTERNATIONALLY FAMOUS CREATORS OF RICHELIEU PEARLS • "SATINORE" • "IRIDELLE" • "LE CULTRA"



# JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

CEIL CHAPMAN'S BOUFFANT SHORT EVENING DRESS WITH PEAKED 'KERCHIEF BODICE. CRISPLY SCULPTURED IN PARCHMENT SILK TAFFETA.

TONI FRISSELL





# Toujours Moi

Toujours Moi  
 il recrée pour lui  
 le miracle de votre présence.  
 la douceur de vos lèvres,  
 la caresse de vos gestes,  
 le parfum de votre sein,  
 Toujours Moi  
 le plus personnel des parfums,  
 Inimitable vous.

P A R F U M S  
**CORDAY**  
 P A R I S    N E W Y O R K

Other world famous fragrances by Corday:

Fame . . . Zigane . . . Jet



# always me

Toujours Moi  
 lingering . . .  
 whispering your name . . .  
 recalling your smile . . .  
 your touch . . . because  
 it's your fragrance.  
 Toujours Moi  
 the only perfume in the world  
 that defies imitation.





With this newest creation, Coblentz  
introduces his exclusive crack-resistant

**PERMASUEDE†**

exquisite velvety-soft kidskin.



Coblentz feels so strongly about this design  
that he presents it in two sizes; in black,  
brown, navy Perma Suede; satin lined  
with gilt metal paddle wheel lock, fitted with  
a mirror and comb case of new design.

The smaller bag about \$18.75\*

The larger one about \$25.00\*

*bags by*

**Coblentz**

*made in New York—sold at better stores everywhere*

\*Plus Federal Tax

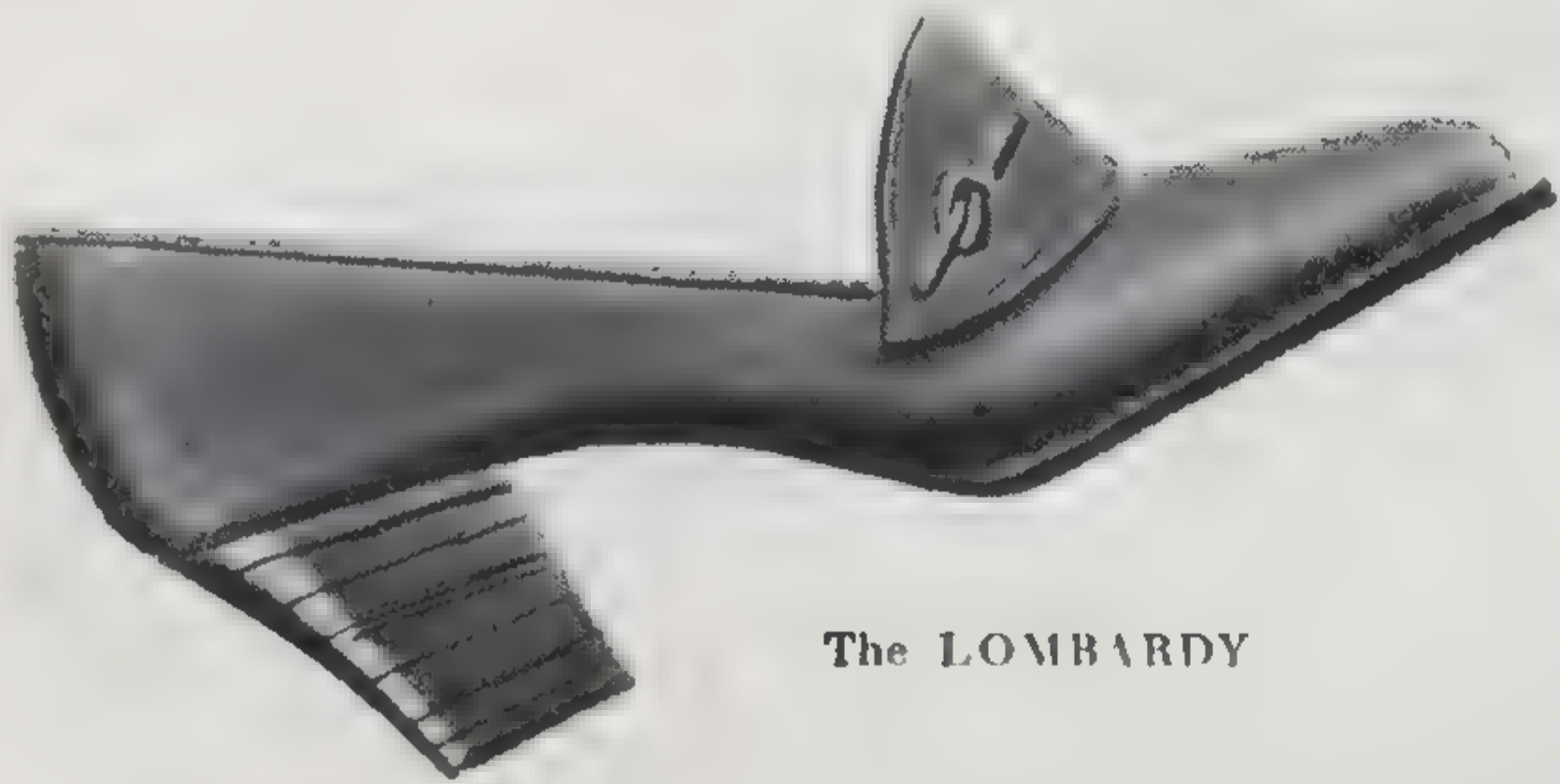
†Reg. U. S. Pat. Off.



CLASSIC IS AS ARNOLD DOES...



The ALTON



The LOMBARDY



The ASCOT

# ARNOLD

## *Authentic*

What is America's best-loved classic shoe?

Smooth as in polished calf . . . soft as in

suede . . . comfortable as in *Glove-Grip* fit . . .

impeccably tailored as in ARNOLD *Authentic*.

M. N. ARNOLD SHOE COMPANY, South Weymouth 90, Massachusetts

AT

*John Wanamaker*

IN PHILADELPHIA

AND OTHER FINE STORES THROUGHOUT  
THE COUNTRY



Winter  
Rose  
by  
*Luxite*

in NYLON TRICOT



Awarded the  
Fashion Academy  
Gold Medal







COAT BY MONTE SANO

Excitement of color . . . luxury of touch . . . in new fabrics by Hockanum, makers of  
woolens of beauty, quality and lasting wear.

**H O C K A N U M**

*Woolens*

J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1: M. T. STEVENS & SONS COMPANY DIVISION



# FERVENT FEMININITY IN FOUR FRAGRANCES



*Jewels by Harry Winston, Coat by Falkenstein*



*Light, floral,  
romantic*



*Heady, sultry,  
lid-lowering*



*Adventurous, gay, fantastic*



*Deep, rich, elegant*

*Dana created the ultimate in fervent femininity to make you every bit as tempting*

*as you'd like to be. Only you would know which of these four very persuasive*

*fragrances is your particular perfumed counterpart . . . but in any one you'll*

*find an alluring ally to guide you to breathless moments.*

*Dana*

PARIS • NEW YORK

P L A T I N E • T A B U • E M I R • 2 0 C A R A T S

Copyright 1960 by Dana Perfumes, Inc.



# *Milliken* PINPOINT WORSTED

*...the worsted with the feel of velvet, the texture that's  
pure 1951. In this beautiful Milliken fabric  
—a Lo Balbo Original...a coat that's elegant  
simplicity in itself...and perfect  
background for furs. Milgrim, New York;  
The Blum Store, Philadelphia;  
Harzfeld's, Kansas City  
MILLIKEN Woolens,  
1407 Broadway, New York 18, N. Y.*





*Jordan Marsh*

DESIGNERS SHOP

BOSTON

## Poetry in Motion

Jordan Marsh gives carte blanche to  
this belle of the season . . .

for Waltz Evenings . . . Debutante  
Cotillion . . . holiday whirling.

Yard on filmy yard of  
cloud-soft nylon tulle,  
understudied in shimmering  
rayon satin. Gently touched  
with ostrich clusters.

Matching stole graces  
alabaster shoulders.

Colors — Dawn Blue,  
Red Shoes.

Misses' sizes.

\$195







## OTTOMAN

the renaissance of an exquisite pure silk weave  
of classical beauty and oriental splendor brought  
about by two famous designers; they created  
magnificent matching accessories for you to meet  
in elegance and style every occasion between  
tea-time and dawn.

The pump by **Newton Elkin** of graciously  
aristocratic lines; the box bag by **Josef** of  
intriguing slanted and curved contours; both in black  
or in blue ottoman with matching satin trim.

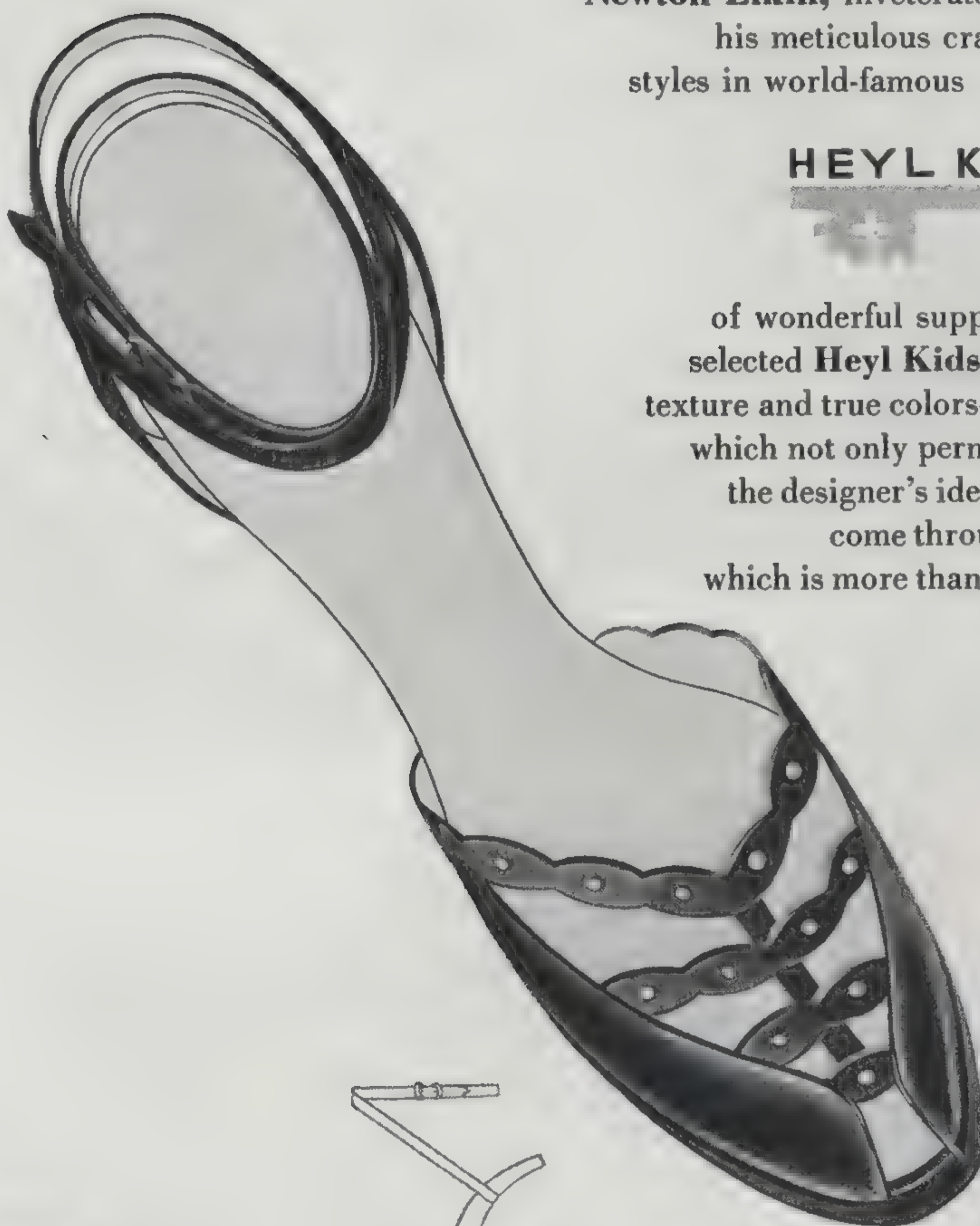
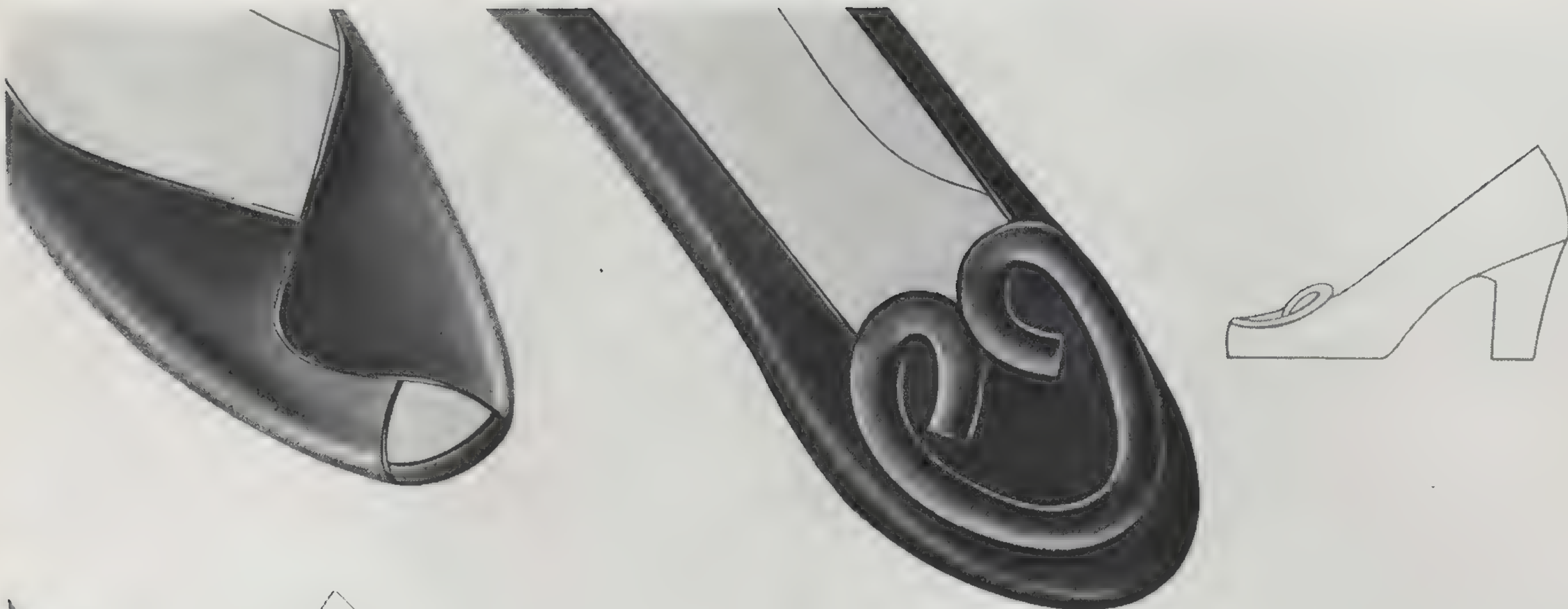
*At better stores throughout the country.*

BAG BY

*Josef*

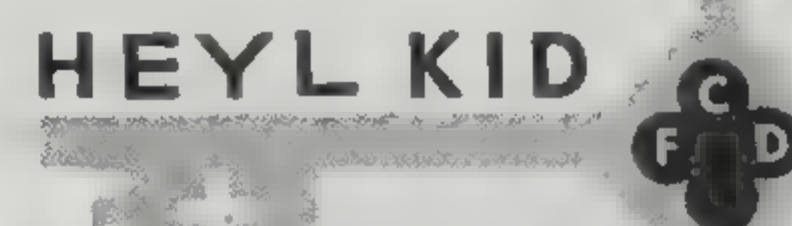
An oriental carpet at the Metropolitan Museum in New York has been taken as the background design.





**Newton Elkin**, prophetic shoe stylist, again presents you with beautiful creations—perfect complements to the new slim costumes and dresses, versatile designs you wear for lunch . . . for cocktails . . . for the ever recurring occasions you want to meet in informal but distinctive elegance.

**Newton Elkin**, inveterate perfectionist, had his meticulous craftsmen execute these styles in world-famous



of wonderful suppleness and drapeability—selected **Heyl Kidskin** for its clean, fine texture and true colors—for its unique qualities, which not only permit the achievement of the designer's ideas but let them come through in lasting beauty which is more than skin-deep.

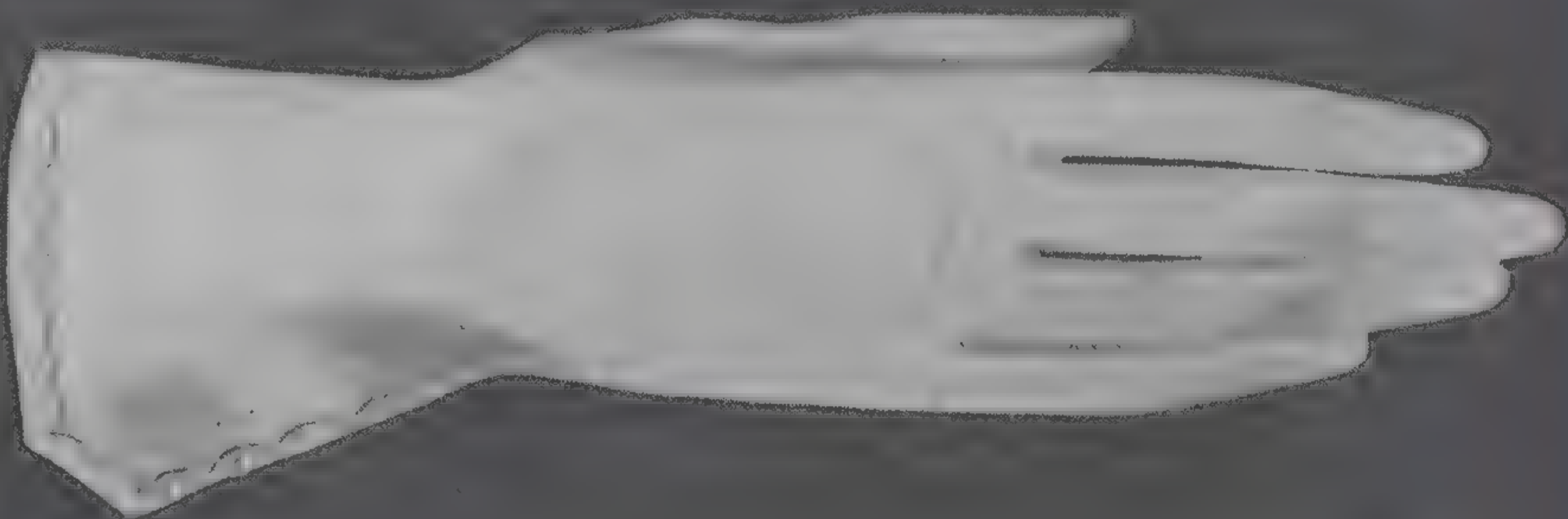


See the complete Fall collection of **Newton Elkin**  
Footwear at our new shoe salon—fifth floor.

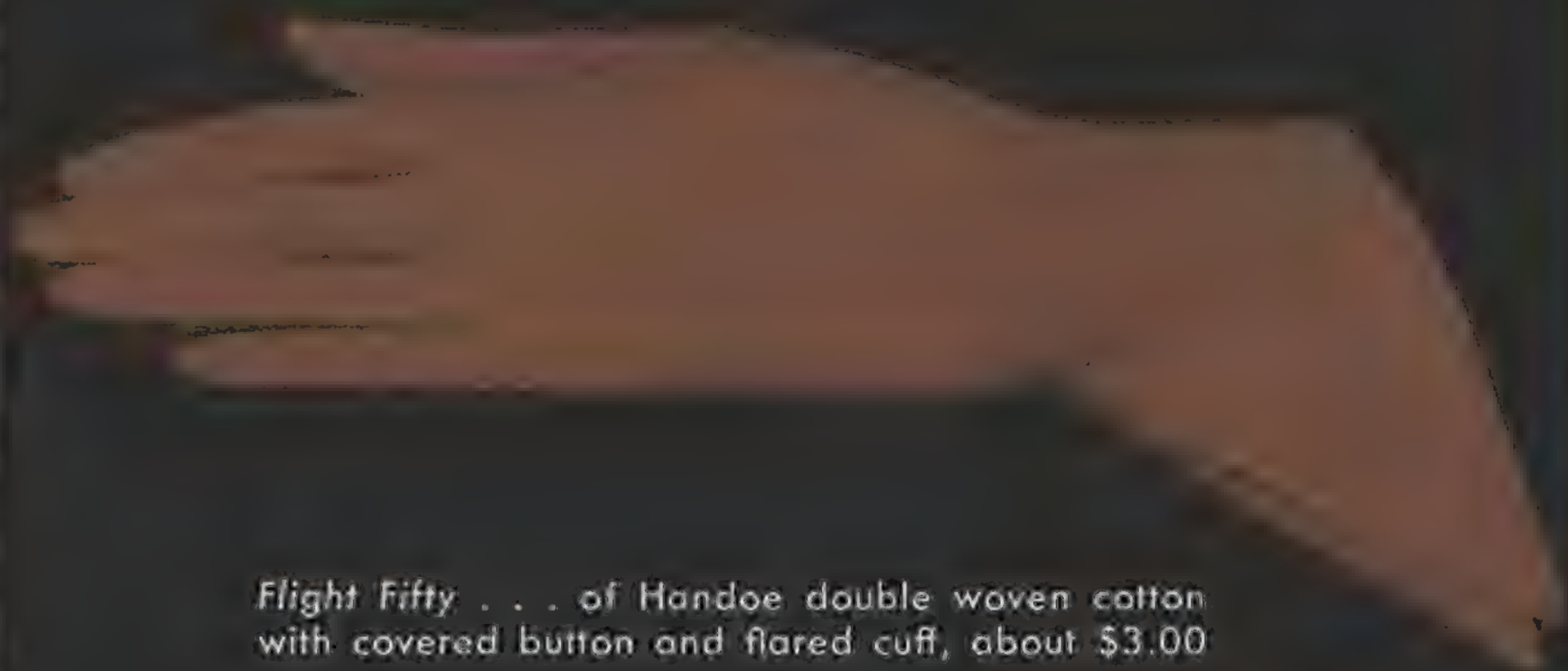
**MARSHALL FIELD & COMPANY**  
Chicago



Aux Galleries . . . Handoe finest double woven cotton  
with hand stitching and french knots, about \$3.00



Flight Fifty . . . of Handoe double woven cotton  
with covered button and flared cuff, about \$3.00



*If you're a gay Sophisticate—*

Entre Acte . . . Couturier Fashion, straight from  
Paris, in Handoe, fine double woven cotton  
lined with rayon taffeta, about \$5.00



*"Personality Gloves"*  
by HANSEN.

*were meant for you!*  
*At fine stores everywhere.*

*Hansen Gloves • Milwaukee, Wis.*







HAT—MR. JOHN

EXOTIC AS THE ORIENT... IN GLEAMING JET BLACK OR  
MIDNITE BLUE-BLACK PERSIAN LAMB DYED BY HOLLANDER

*Ritter* ORIGINALS

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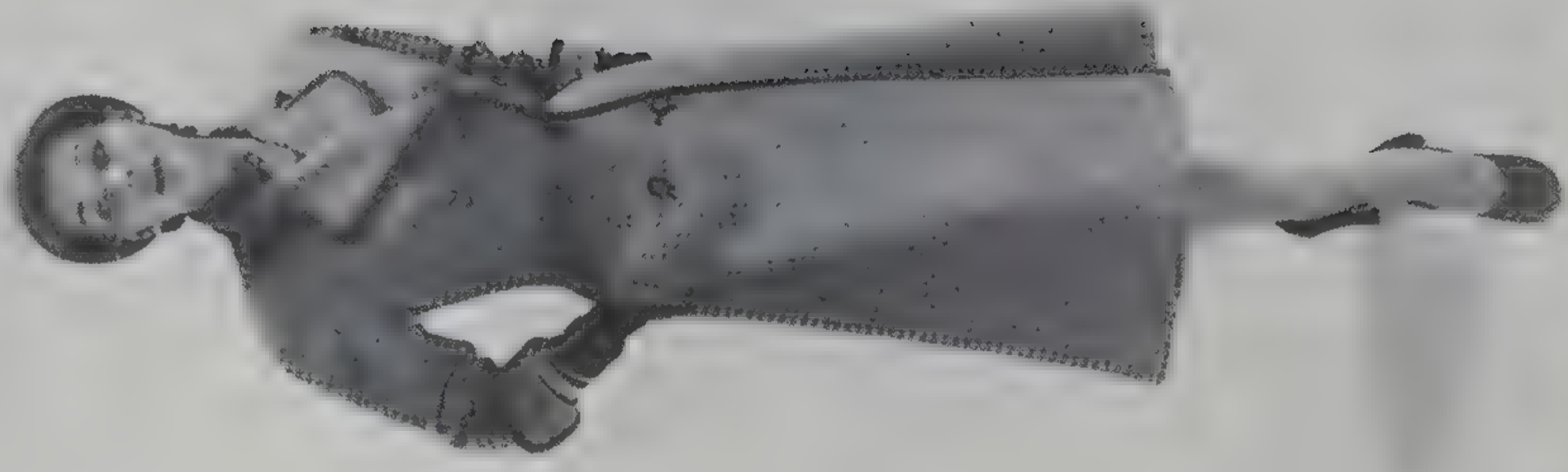
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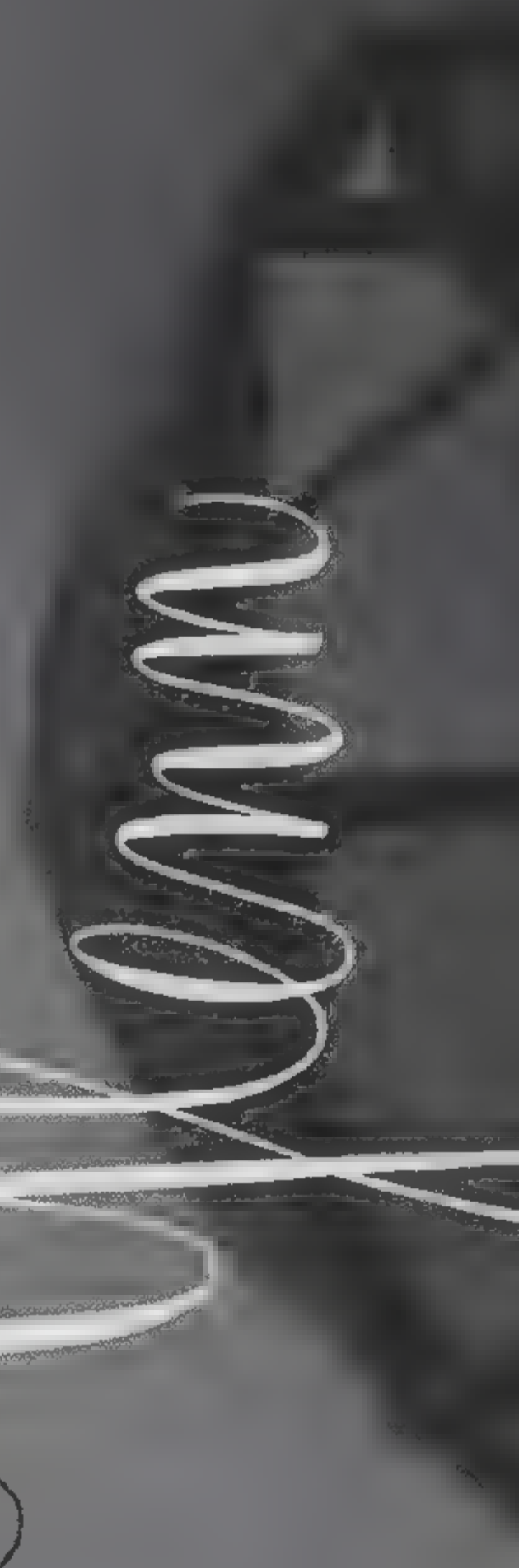
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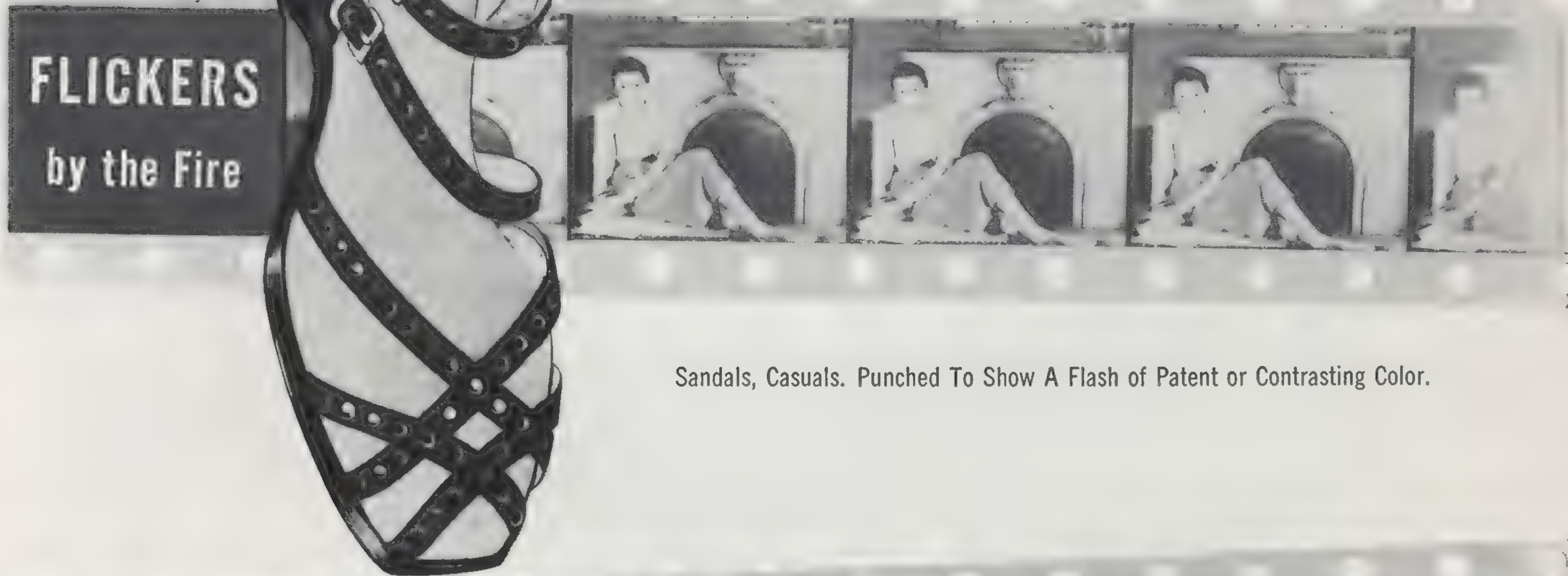
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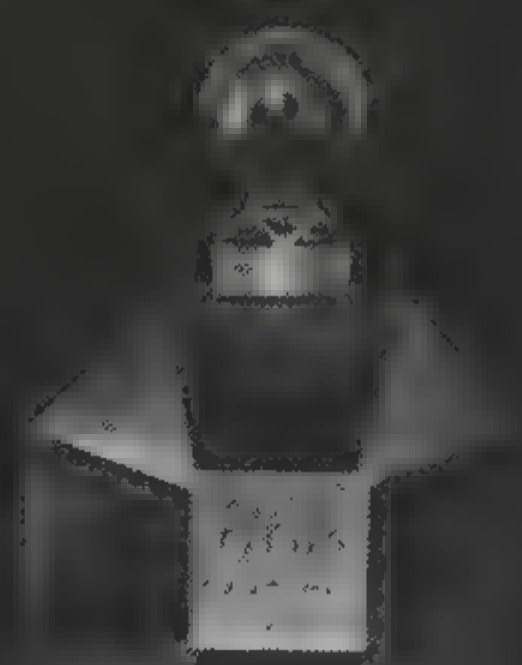
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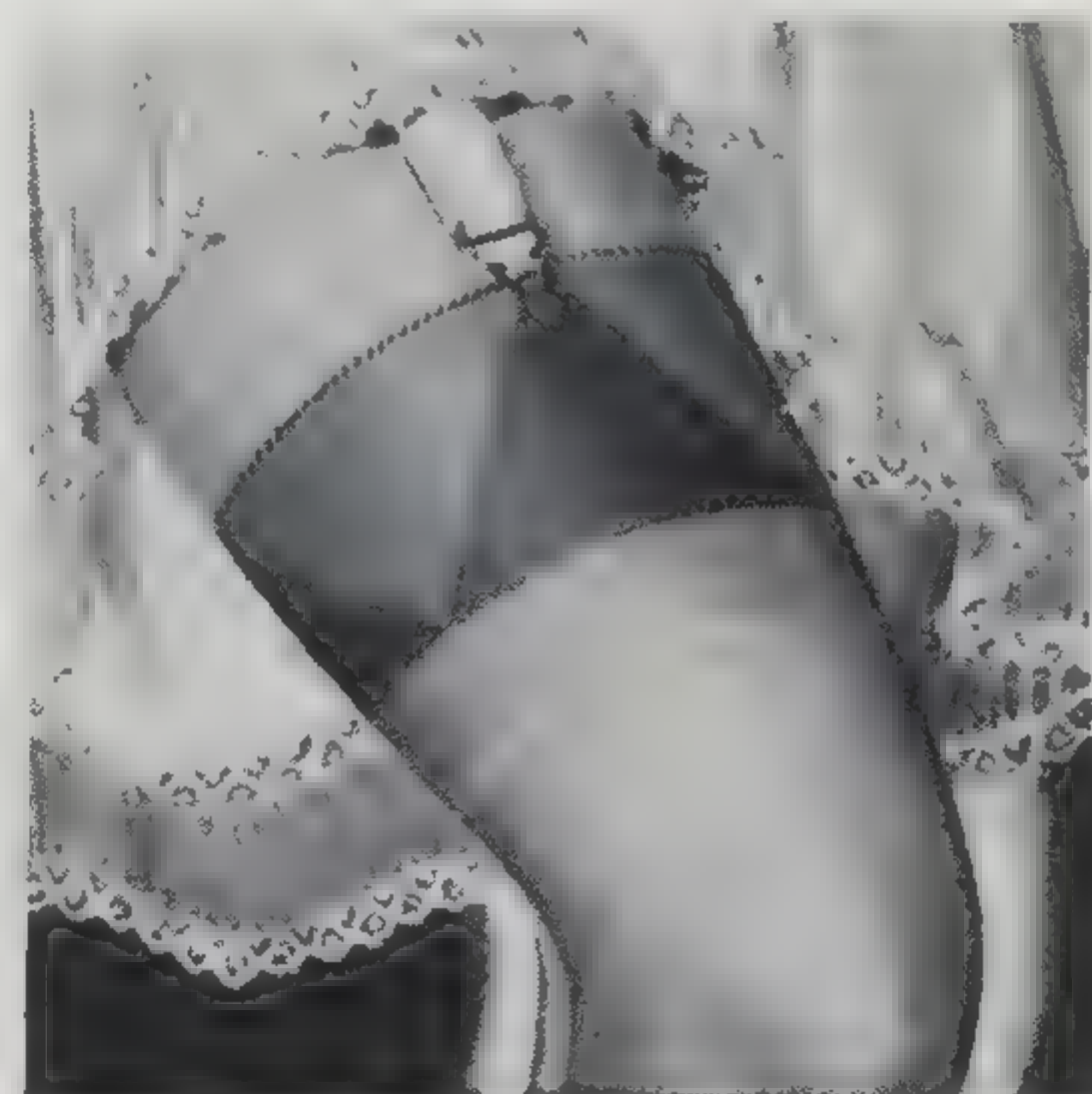
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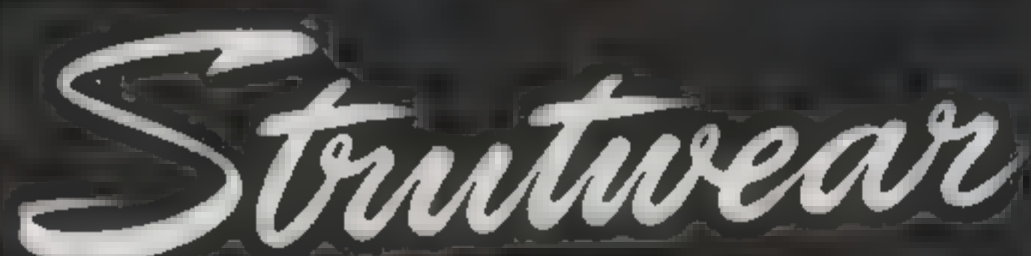
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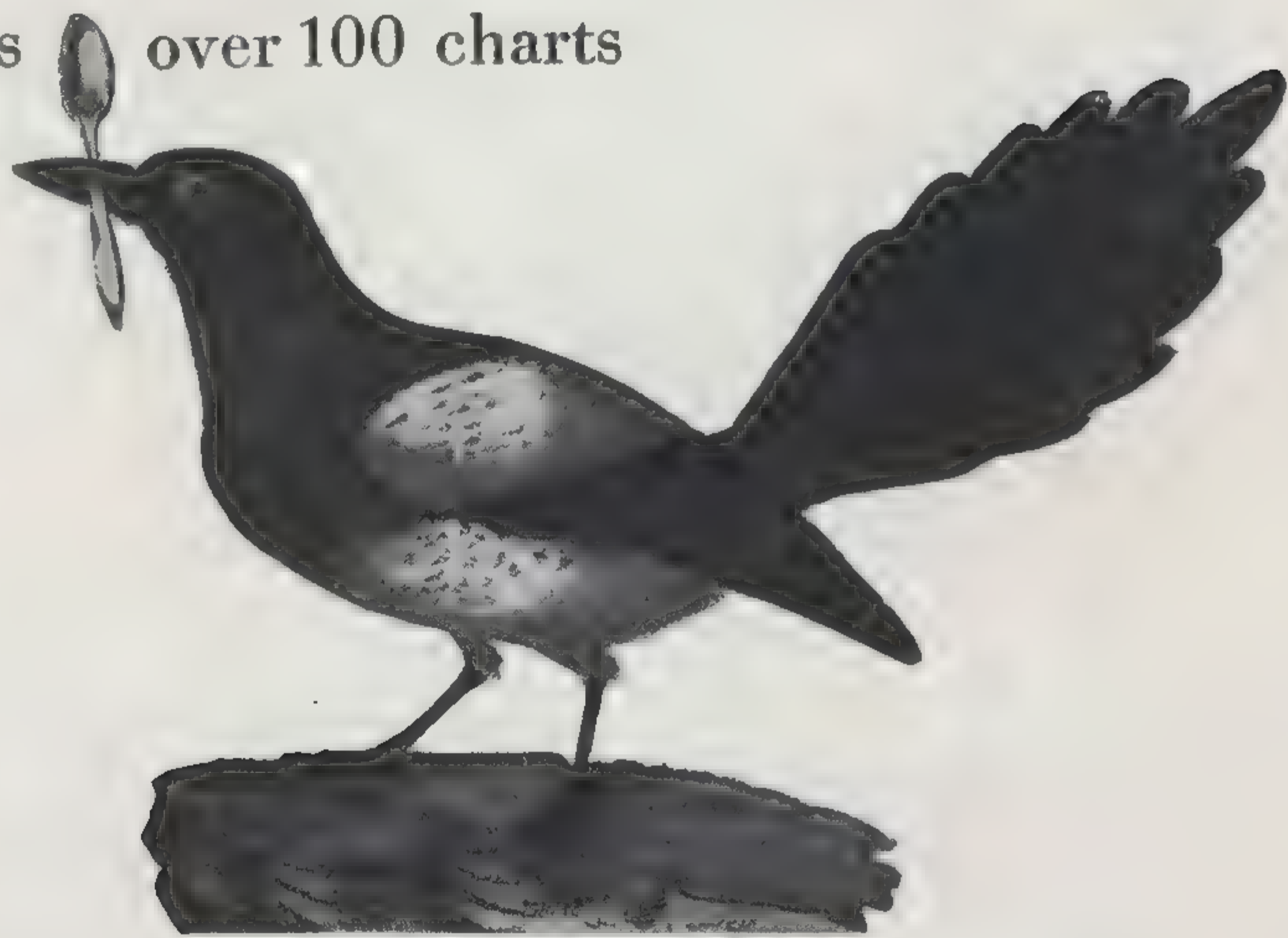


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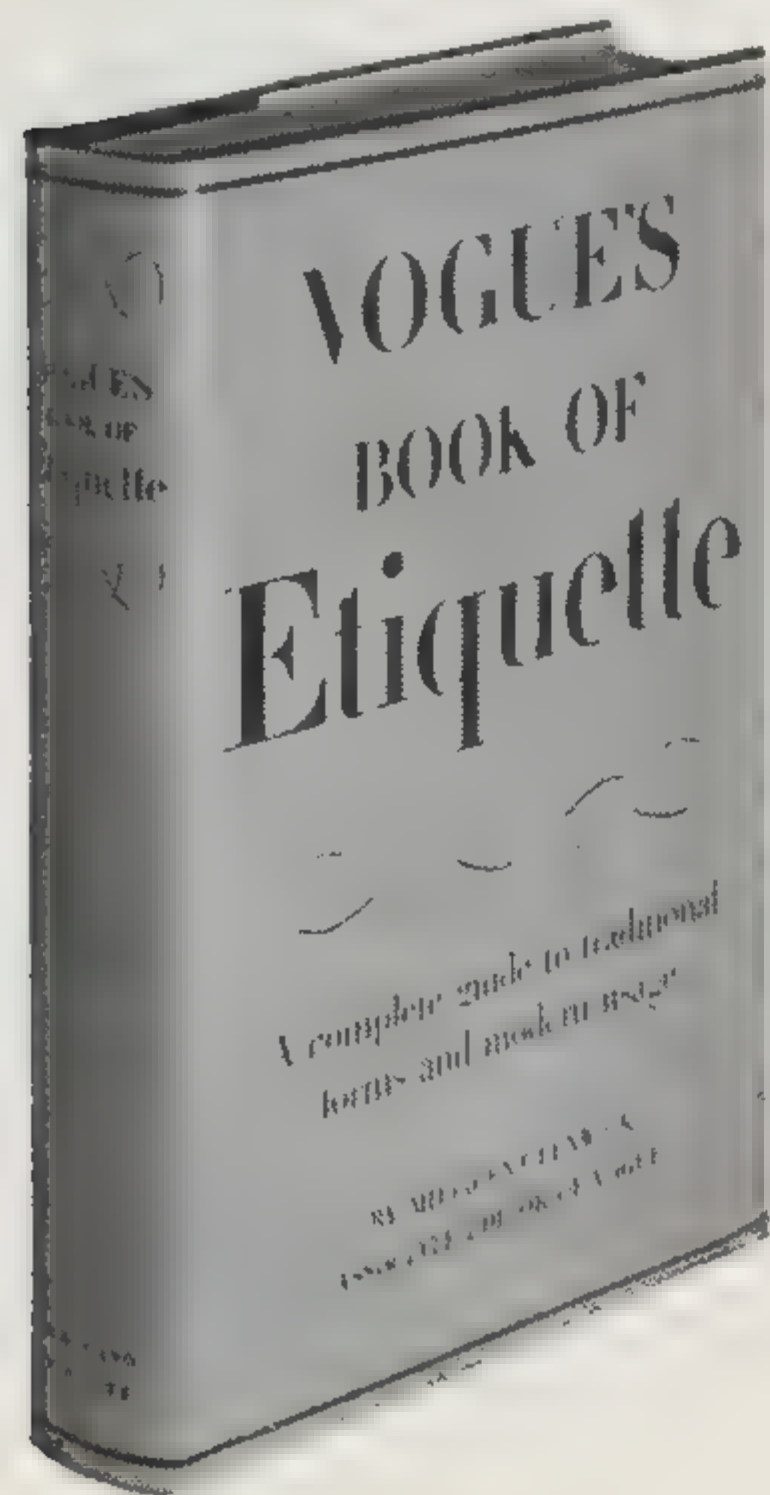
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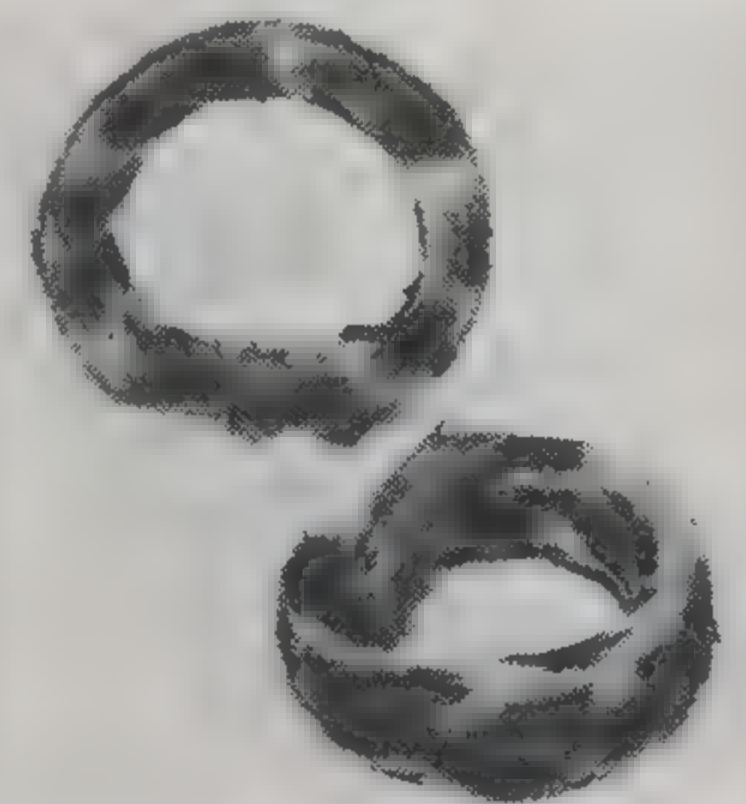


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for a suit you could wear  
all winter within city  
limits: slim skirt; little  
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shape echoed in the but-  
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scents prolonged in co-  
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A three-ounce flask of  
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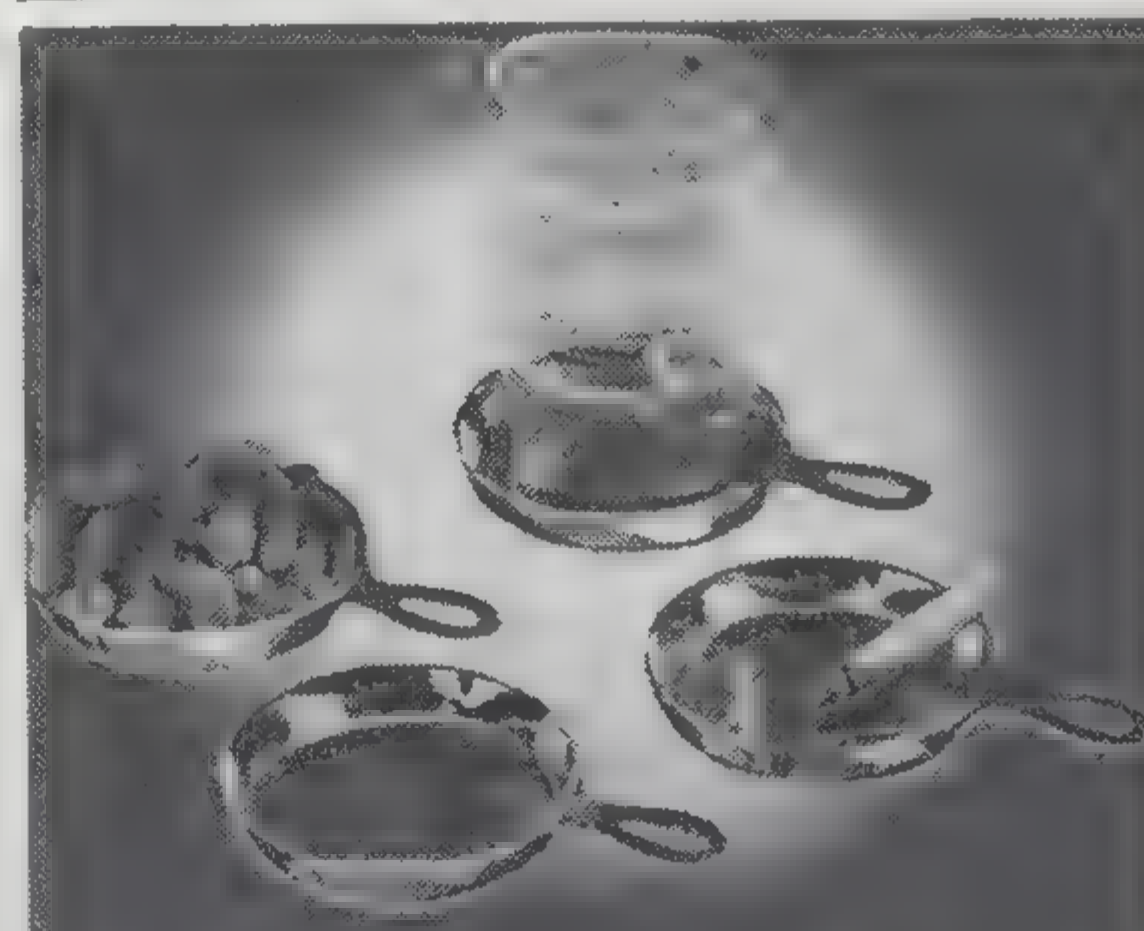
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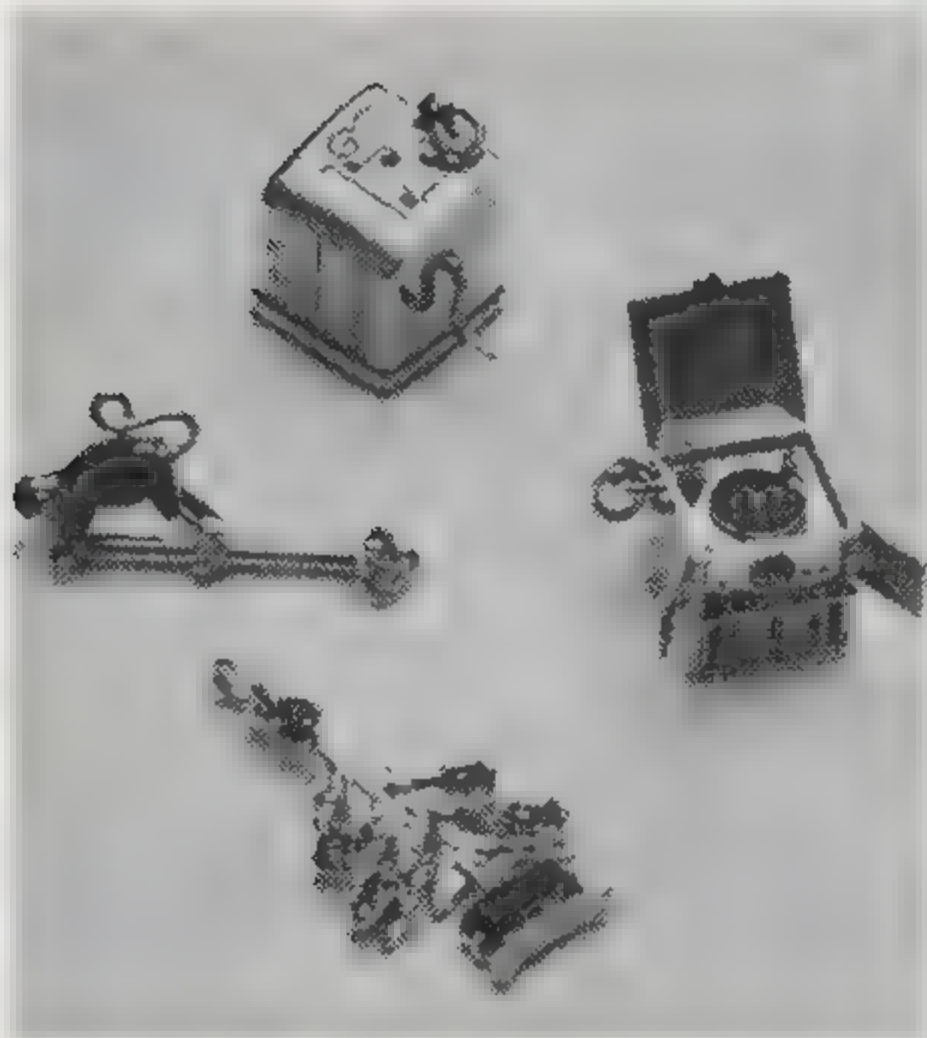
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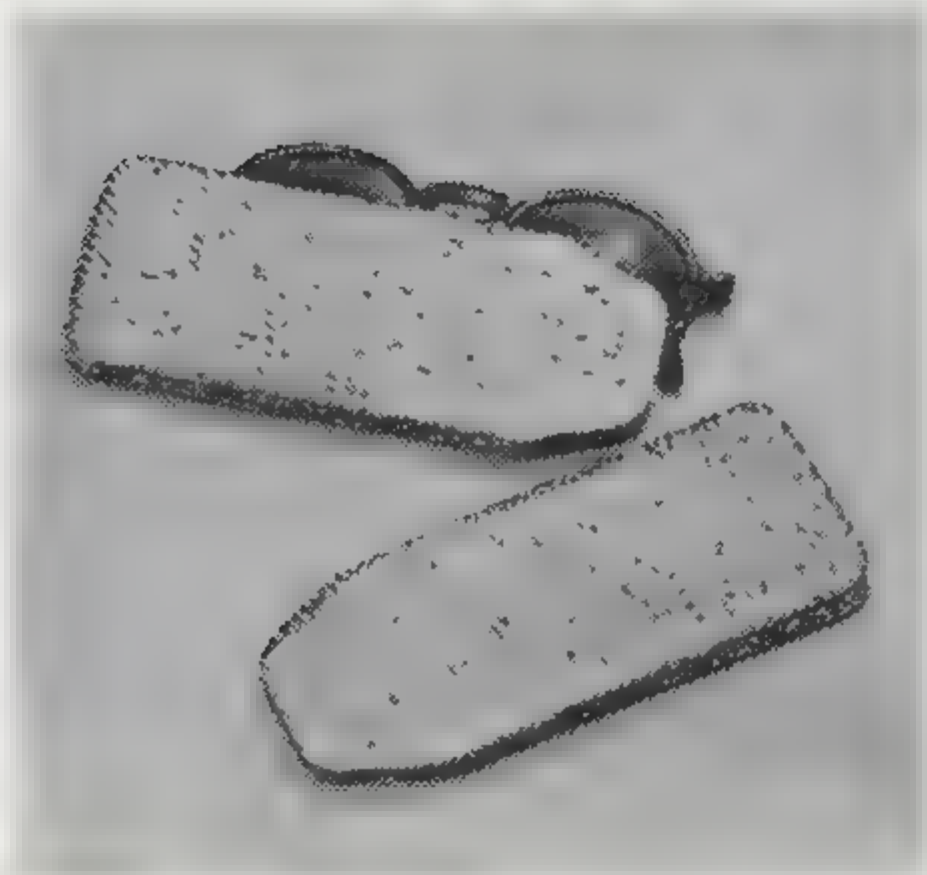


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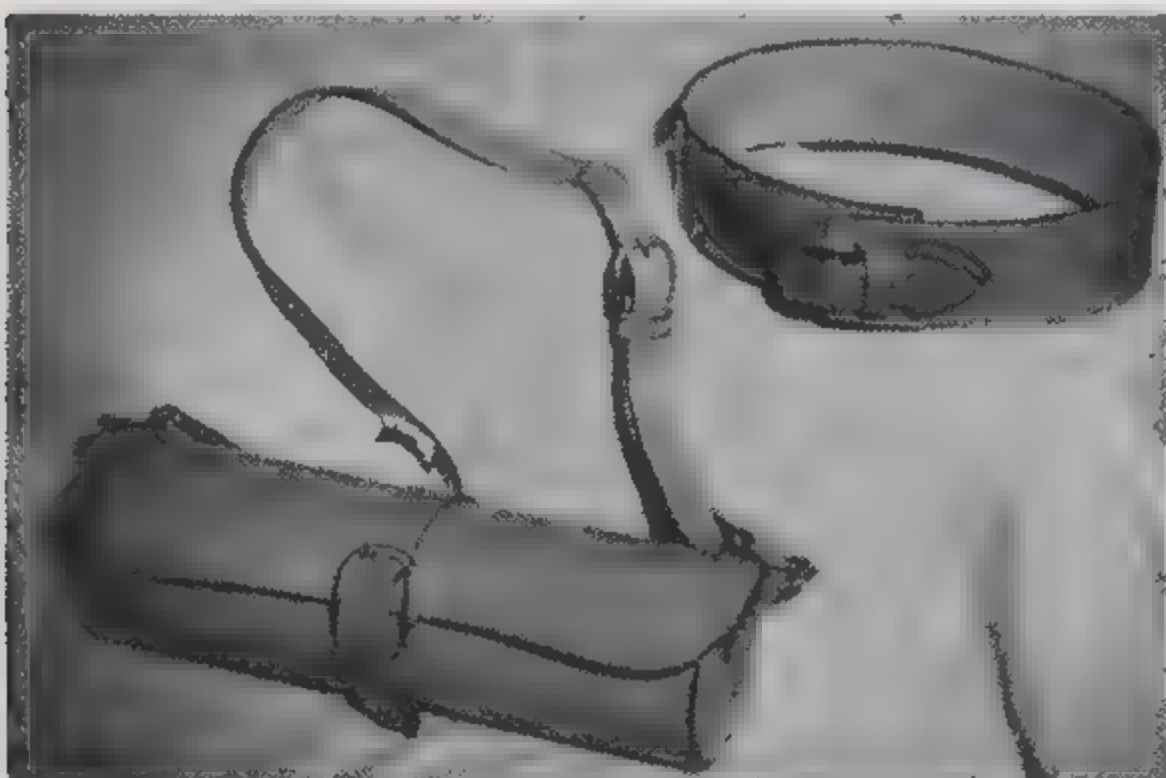


**SPECTACULAR** news: these hand-woven glasses' cases for your evening bag; of gleaming metallic cloth, in gold and silver, or pink and green, that will not tarnish. \$5 each, postpaid; Betty Annin, Box 253, Katonah, New York.



GRIGSBY

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Bag ..\$25.00 ppd.  
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**SIZES**  
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Write for Additional Sketches  
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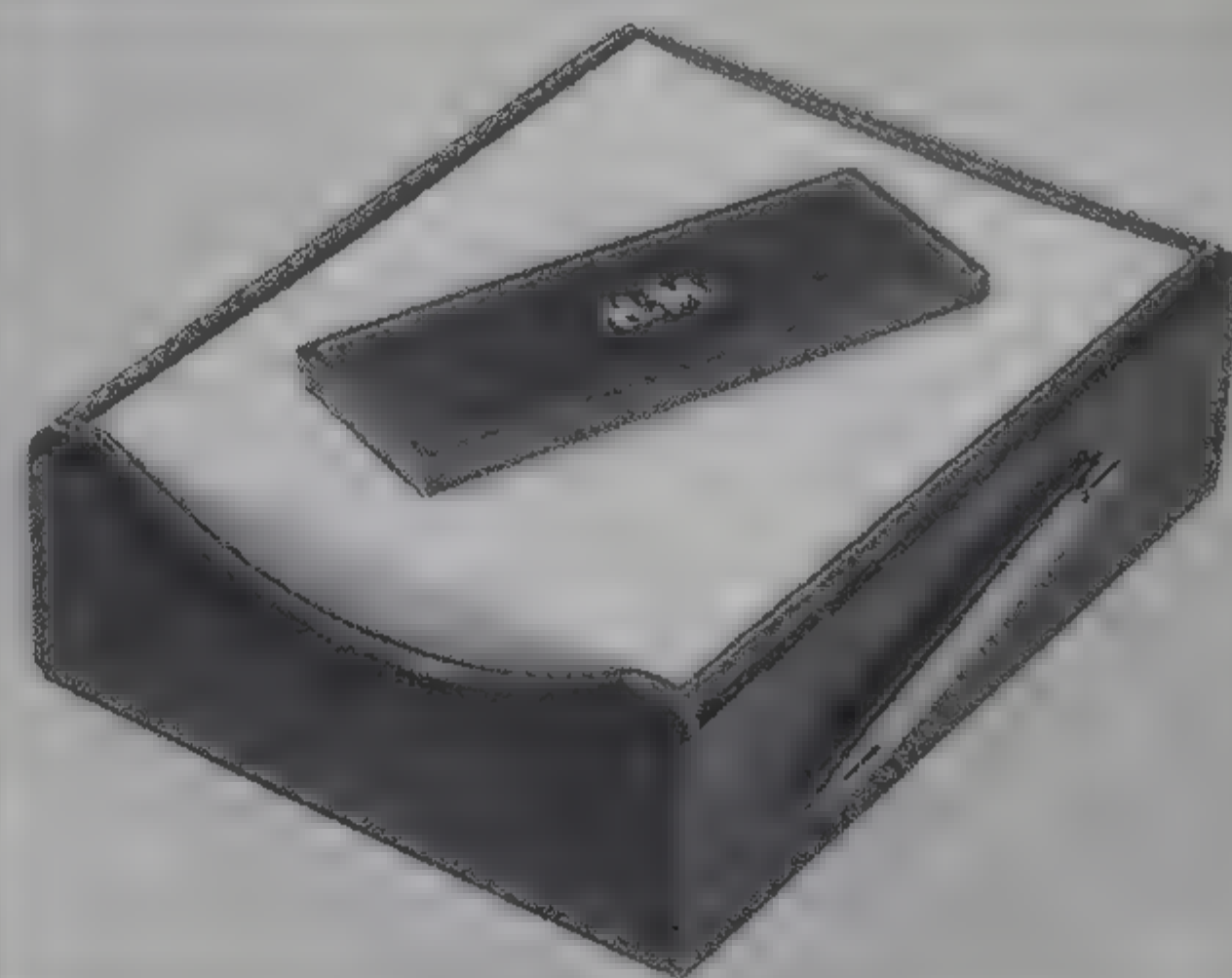
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**11.95**

Size 6½" x 8½"




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**MAD NAIL POLISH**  
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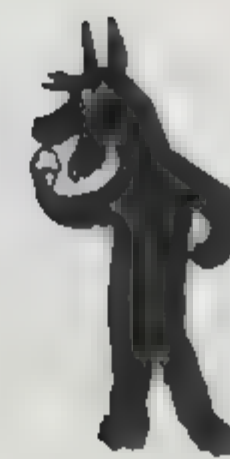
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TRAVELS IN THE FINEST SUITCASES

A wonderful gift you'll be proud to give and even more proud to own... Different... Stylish. Genuine top-grain cowhide fashioned zippered case with a suedline lining. This smart little set is capable of doing a complete job, small in size and light in weight. ... Four high quality implements: Cuticle nipper, nail scissors, tweezer and file all safely tucked away and yet easy to remove. Choice of Ladies' (petite size) or Men's set. Colors: Red or Blue.

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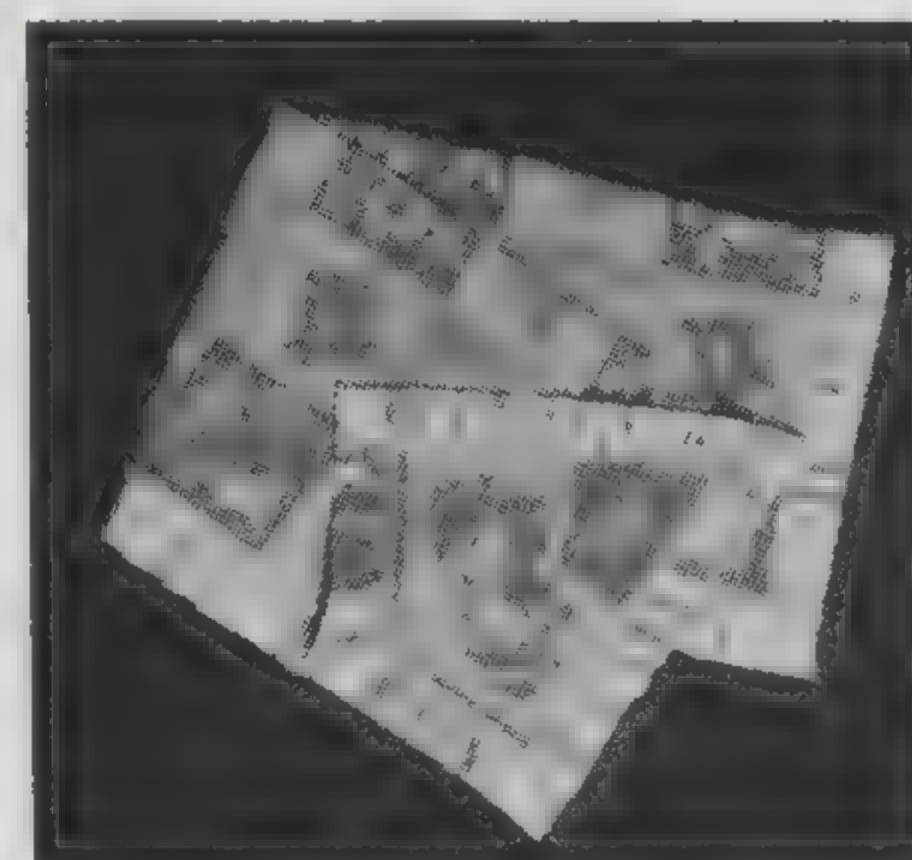


# SHOP

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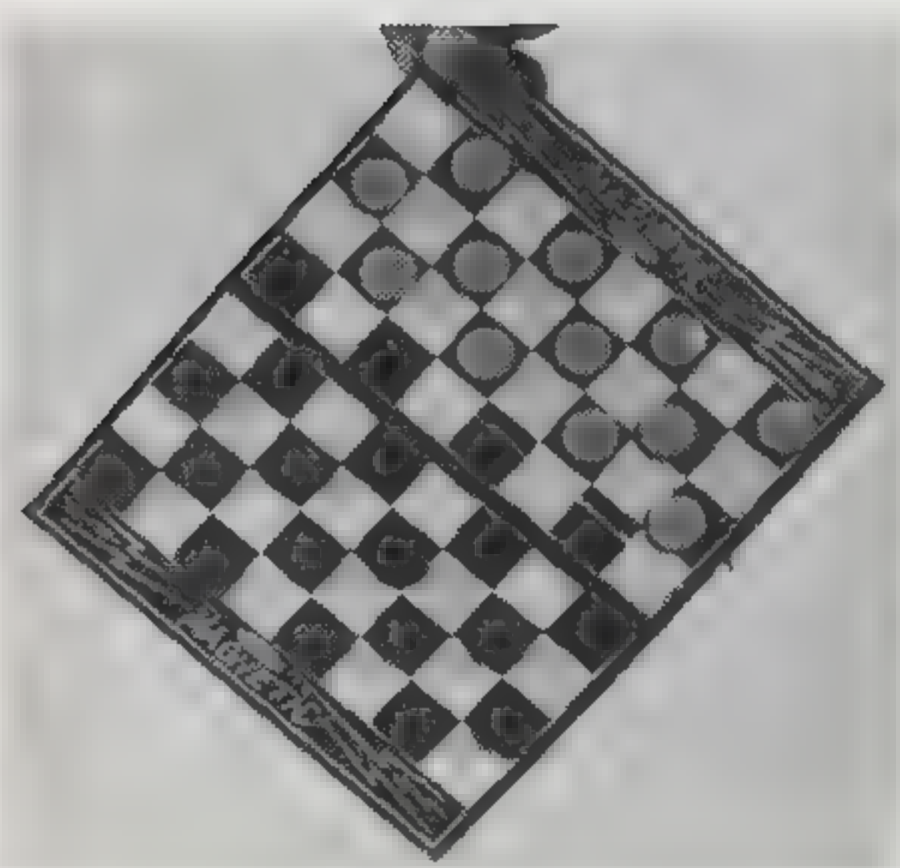


# H O U N D

... more taste than money

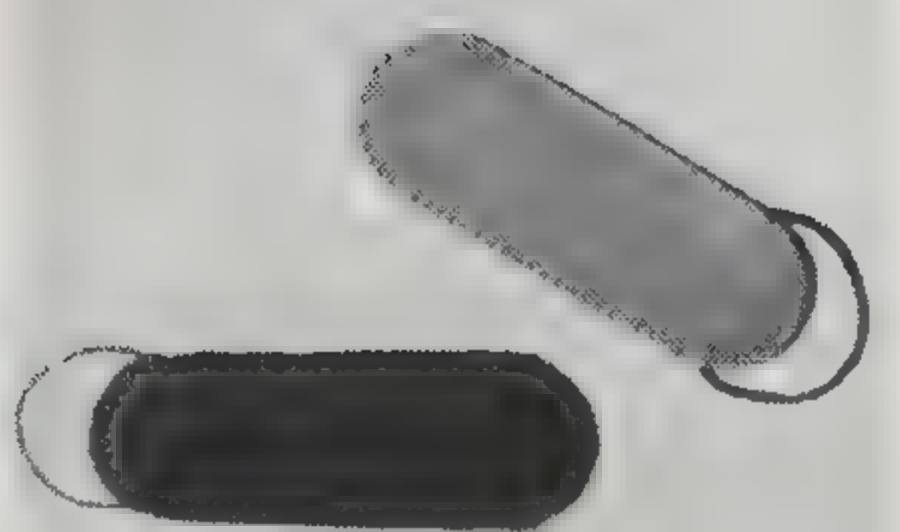


**CROWN DERBY** pattern, in orange, dark blue, and gold, reproduced in Japan, for a table model cigarette lighter, with its own ash tray. The set, \$16.85, tax included, postpaid; Alfred Orlik, 745 Fifth Avenue, New York.



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GRIGSBY



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The softest, rarest cashmere—finest we've ever had. . . Full fashioned, beautifully hand finished. Exceptional range of colors: natural, grey, lapis blue, canary, navy, maroon, brown, and others.

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**A. Sulka & Company**

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Doubly exciting gift for mother and daughter! Cotton quilt full-skirted housecoats in dainty oriental dancing girl prints with scalloped collars are delicately bound in contrasting color. Zip-front closings, deep armholes. Cozy-warm and shrinkproof, they wash beautifully. May be ordered separately.

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Mother.....9.50

Send check or money order. No C.O.D.'s please.  
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**LITTLE WOMEN**

54 East Putnam Ave.

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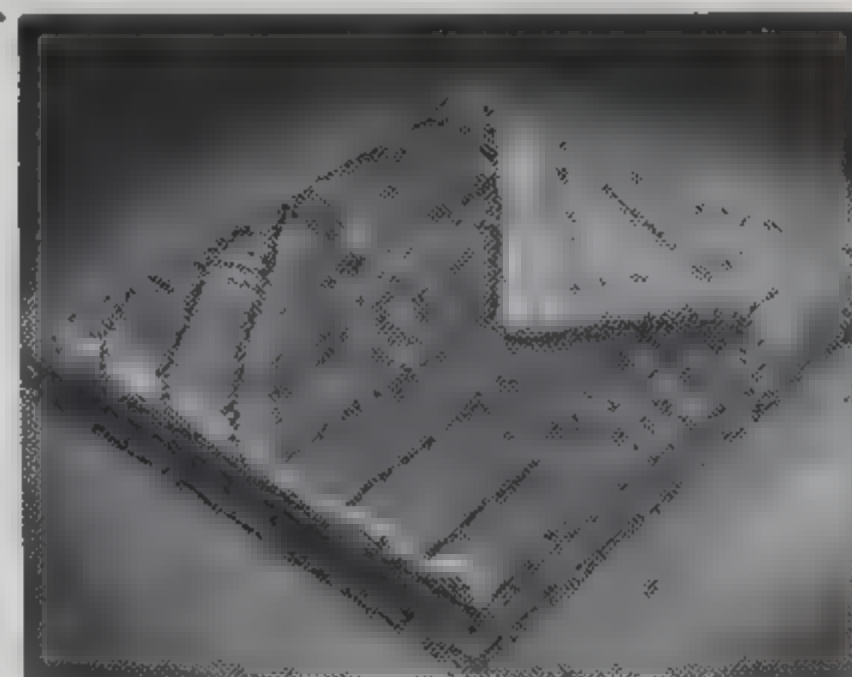
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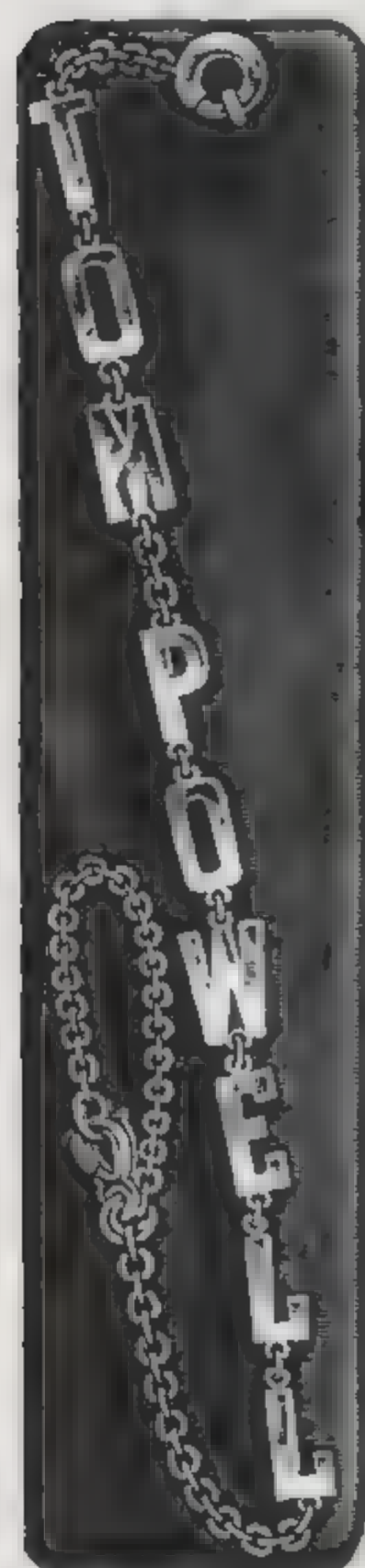
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Personalized  
**KEY CHAIN**  
Spells YOUR NAME  
in full...

Durably Constructed

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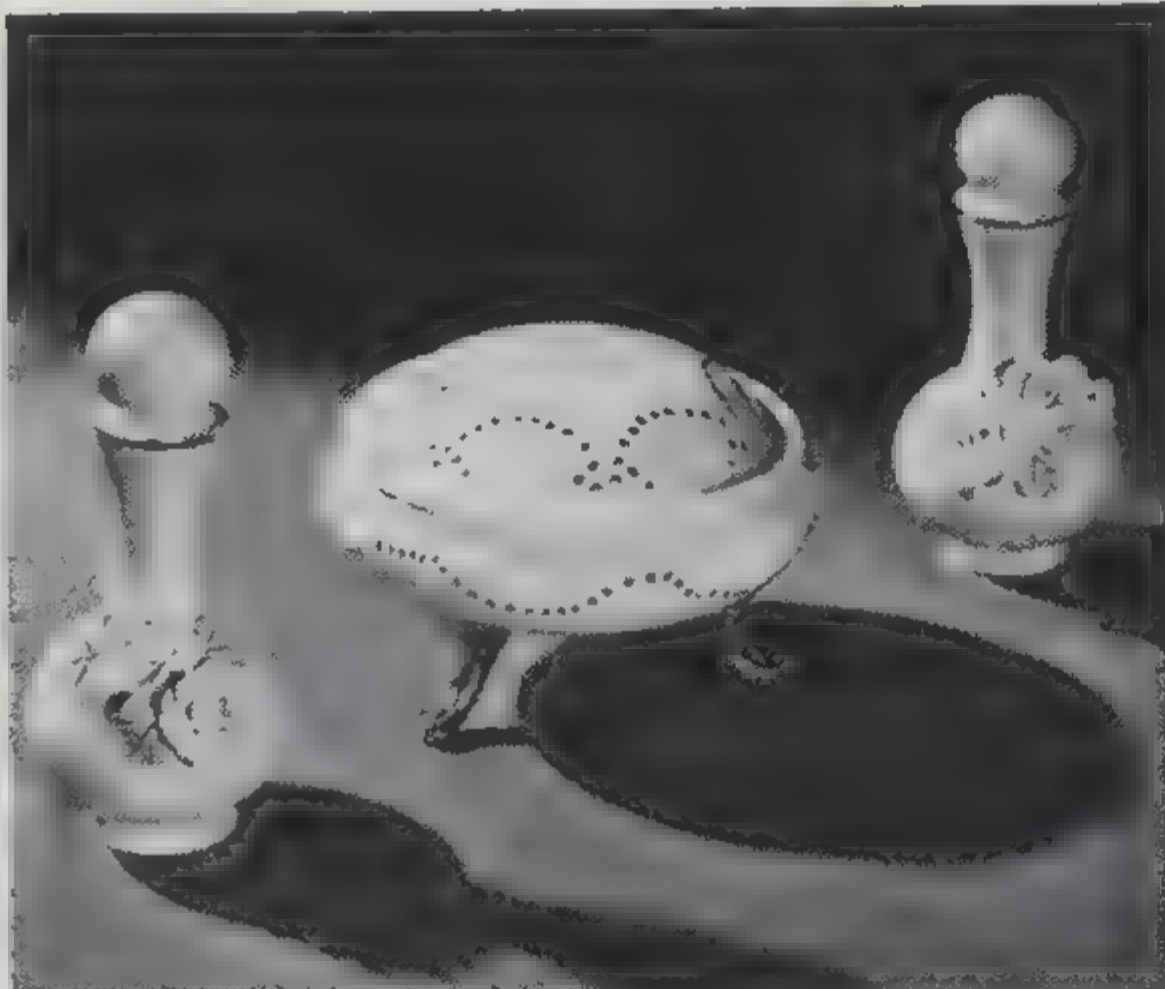
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★ GOLD PLATED \$350  
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1/20—14 Kt. Gold Filled....\$9.00  
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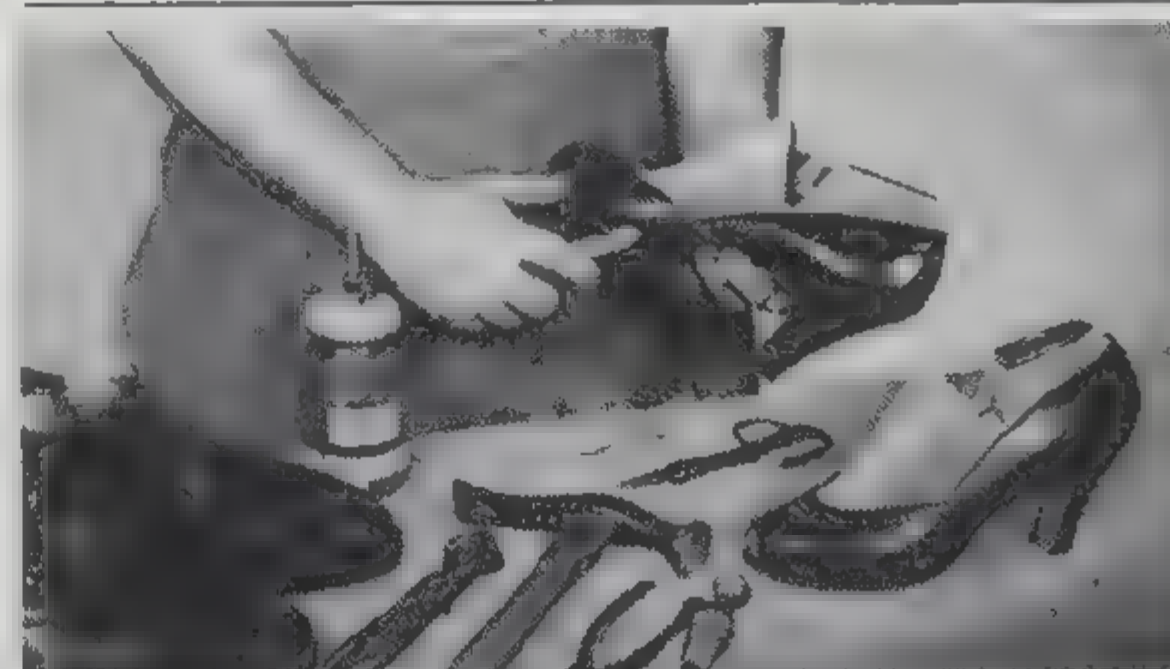
A fragile, feminine trio . . . sweet sentiment for milady's dressing room or cosmetic corner! Exquisitely fashioned in fine ceramic china, each perfume bottle is painstakingly hand-painted and decorated with full-blown roses . . . the powder box, richly enhanced with delicate gold tracery. Available in pink or white. Very personally yours, or for gracious Holiday gifting! Beautifully gift boxed, just \$6.95 the set, postpaid.

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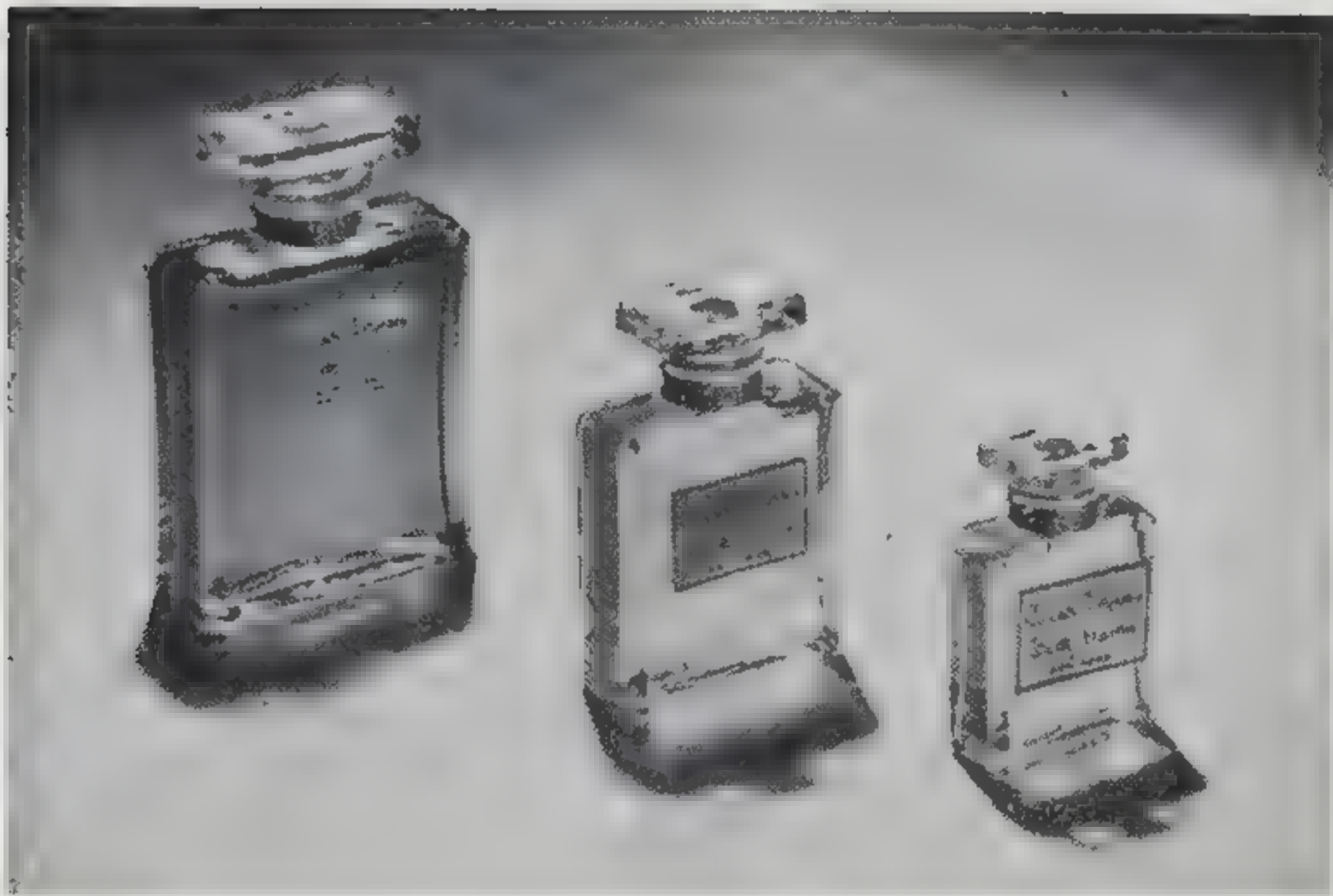
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\$30.00 per 1 oz. \$18.50 per 1/2 oz. \$10.00 per 1/4 oz.

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## spec-toter bag

with patented outside pocket  
for your specs, gloves or hankie

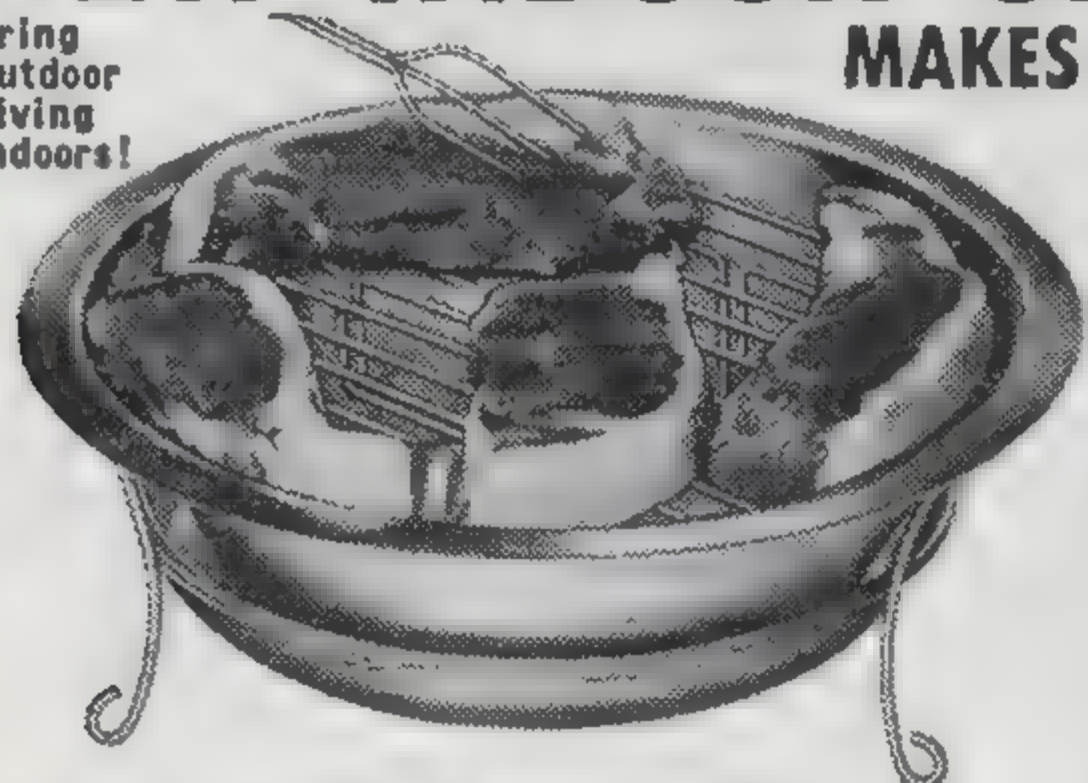
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MAKES LUSCIOUS CHARCOAL-BROILED FOOD  
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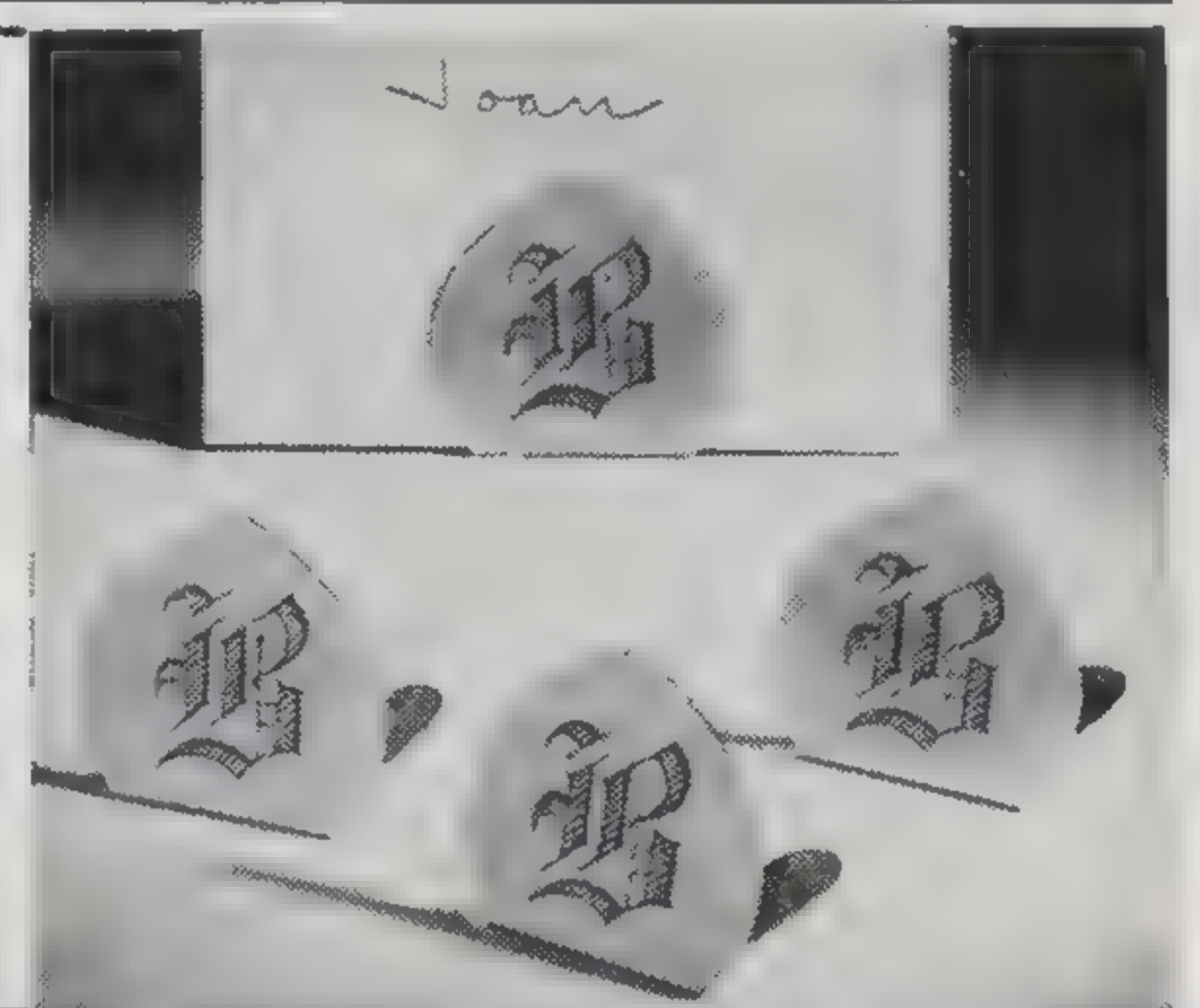
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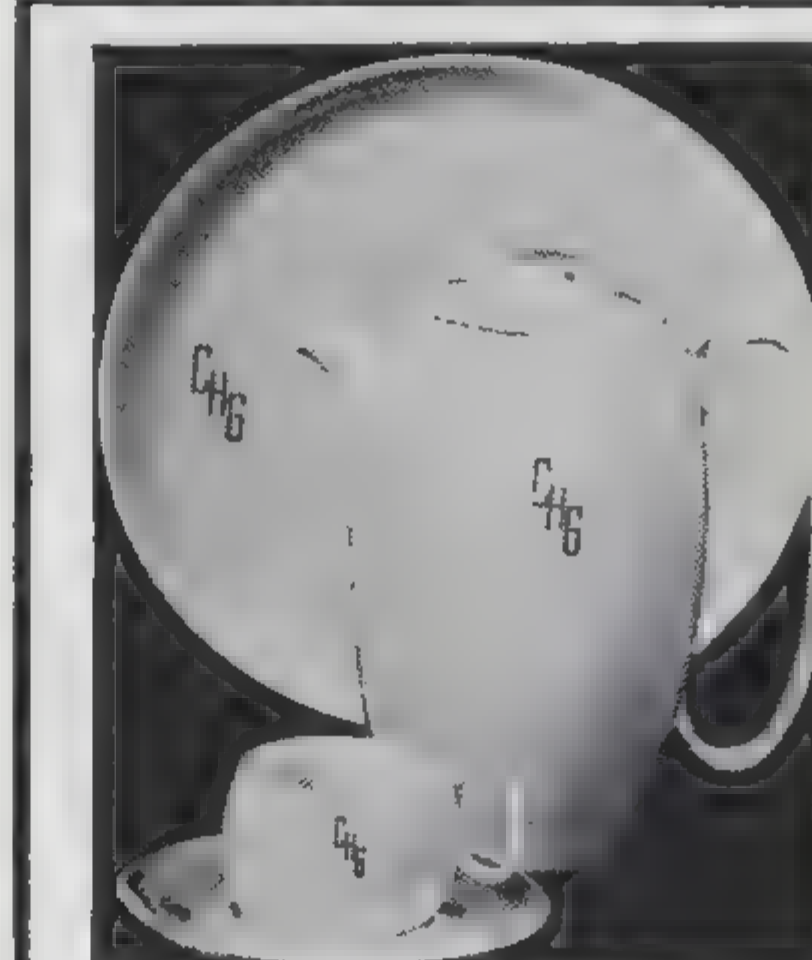
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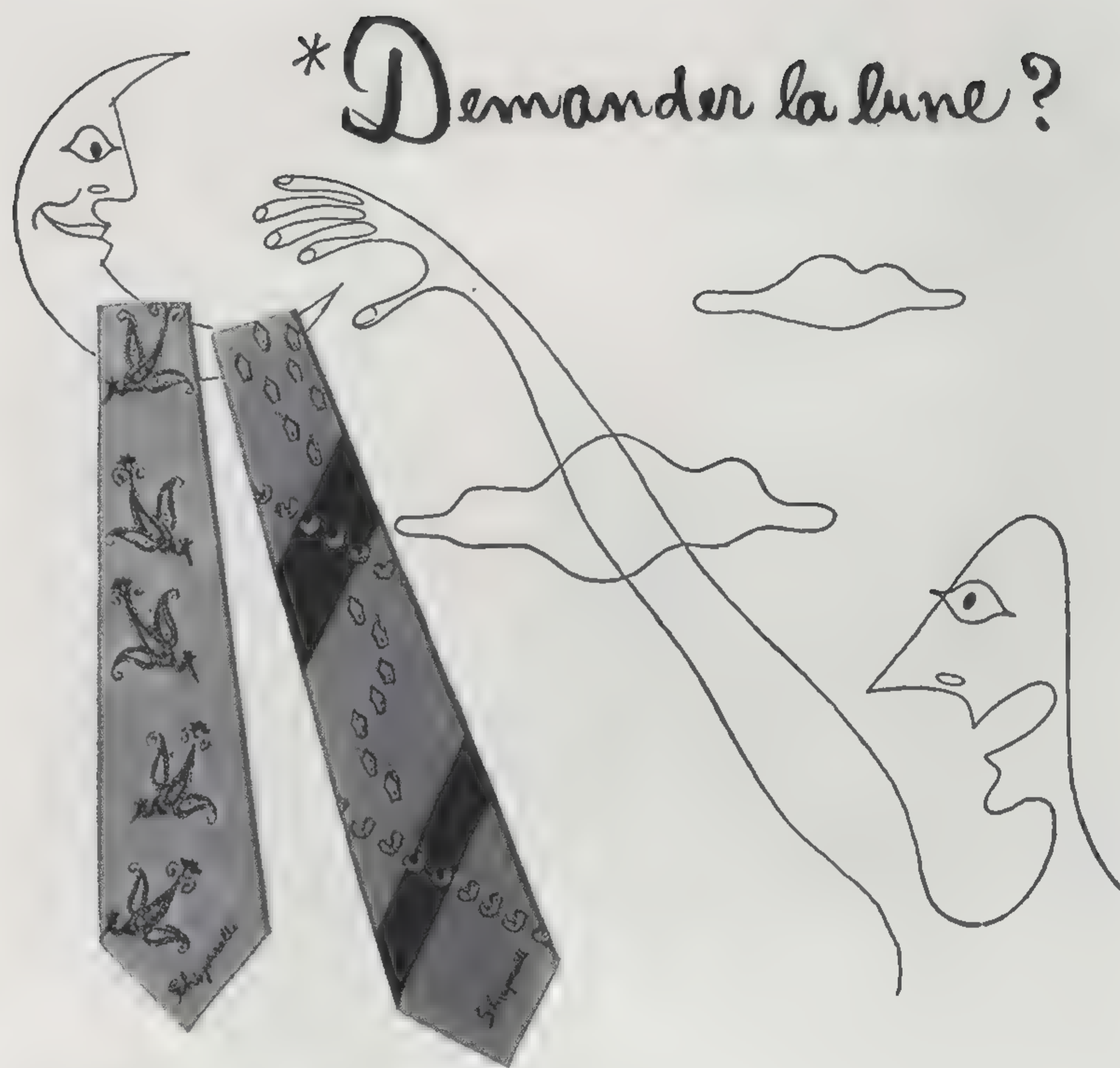
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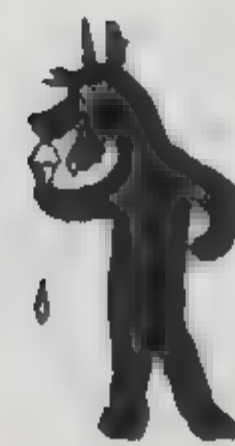
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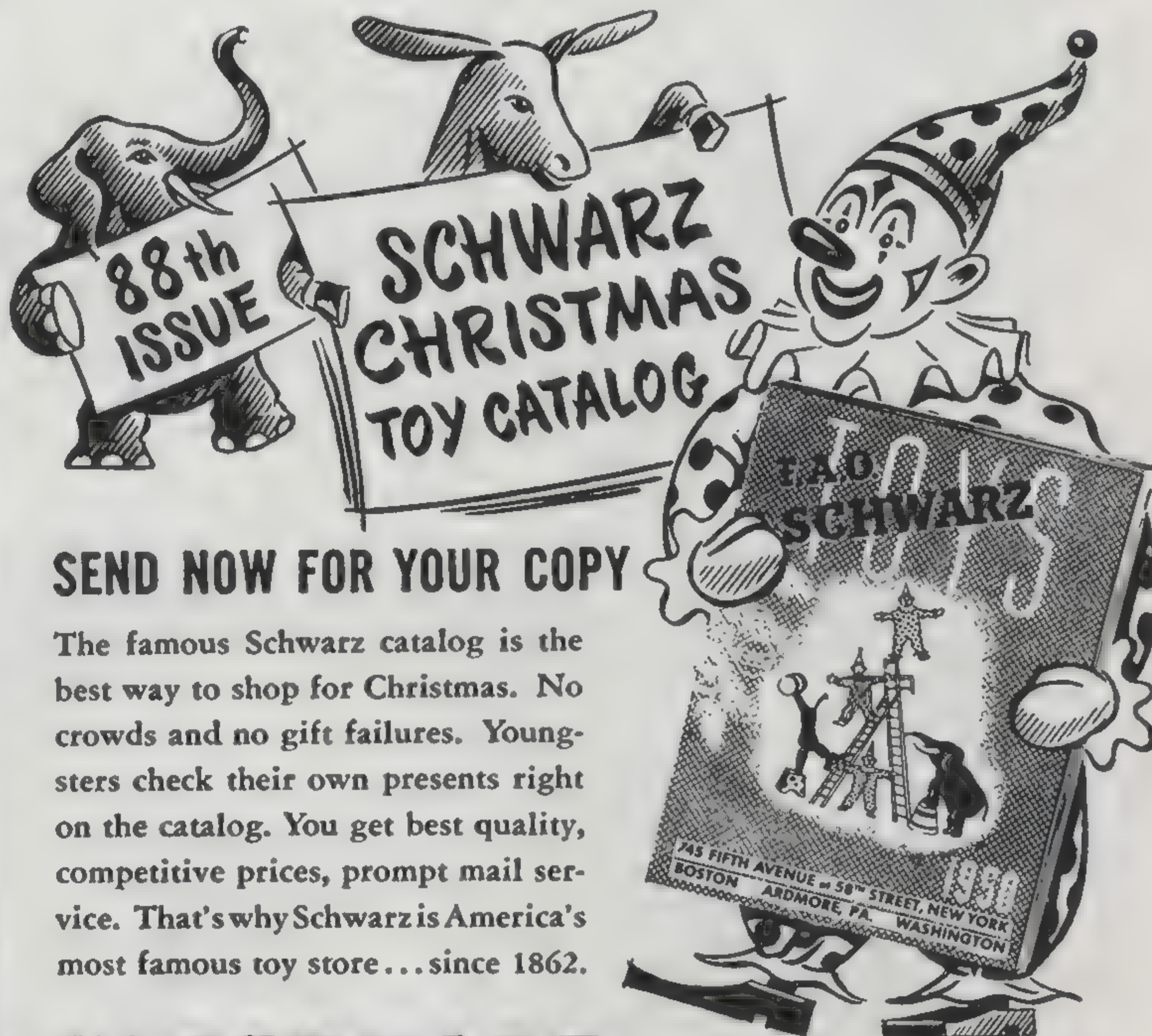
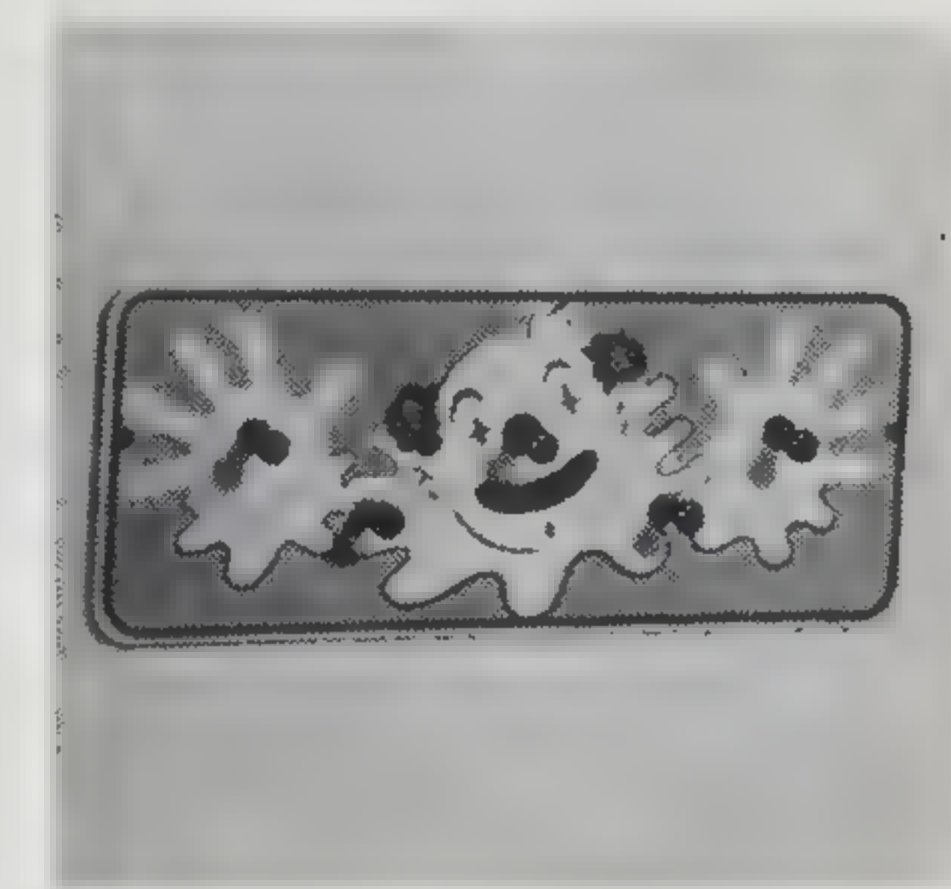


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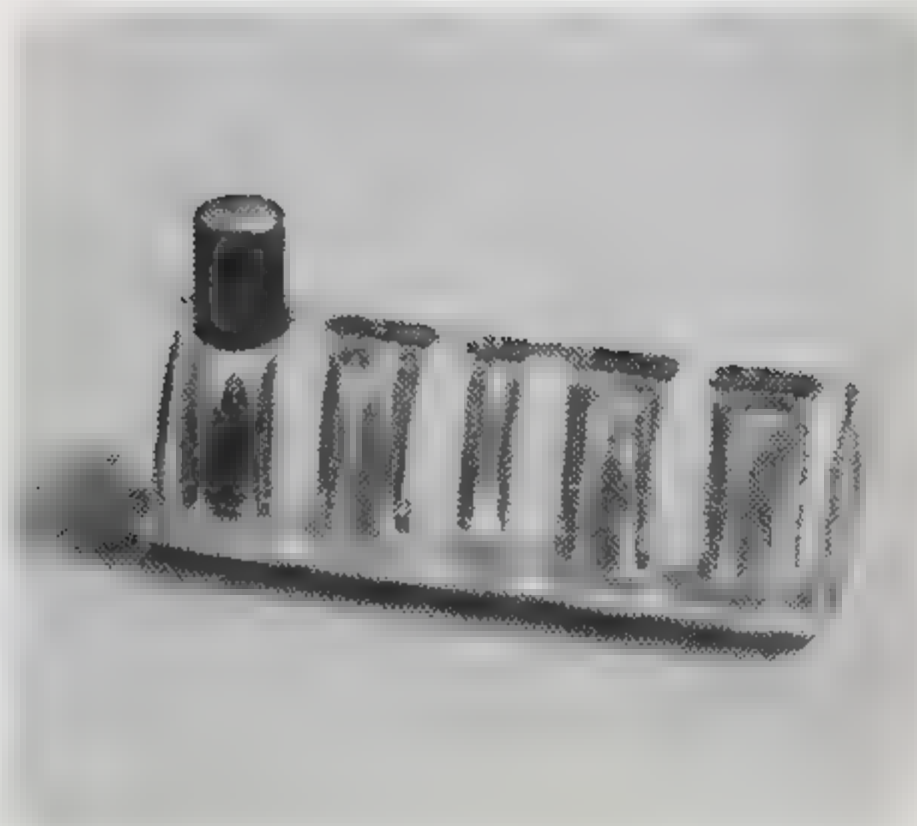
# H O U N D

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COVER: This is the whole story, daytime version: the bold, the hard-working, the long-lived, and the good fashion. The coat, orange; excellent with grey, brown, black, yellow, navy blue and then some; \$70, in wool fleece. The dress, two parts, two times valuable: of Heller worsted jersey, \$25. Both, Peck & Peck. String and pigskin gloves by Wear-Right, \$4; Bonwit Teller. Cowhide satchel, by Lesco, \$23 plus tax. Altman. Nylon stockings, by Cameo, \$1.65. Bloomingdale's. Black lizard shoes, \$23; Florsheim. Lenthéric's new lasting lipstick, "Wildfire"; coiffure by Lenthéric Salon. Gulistan rug, "Cheviot" pattern. Coat and dress are also available at Hudson's; Carson Pirie Scott. For further information see page 148.



# VOGUE

INCORPORATING VANITY FAIR

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# VOGUE'S

## EYE VIEW

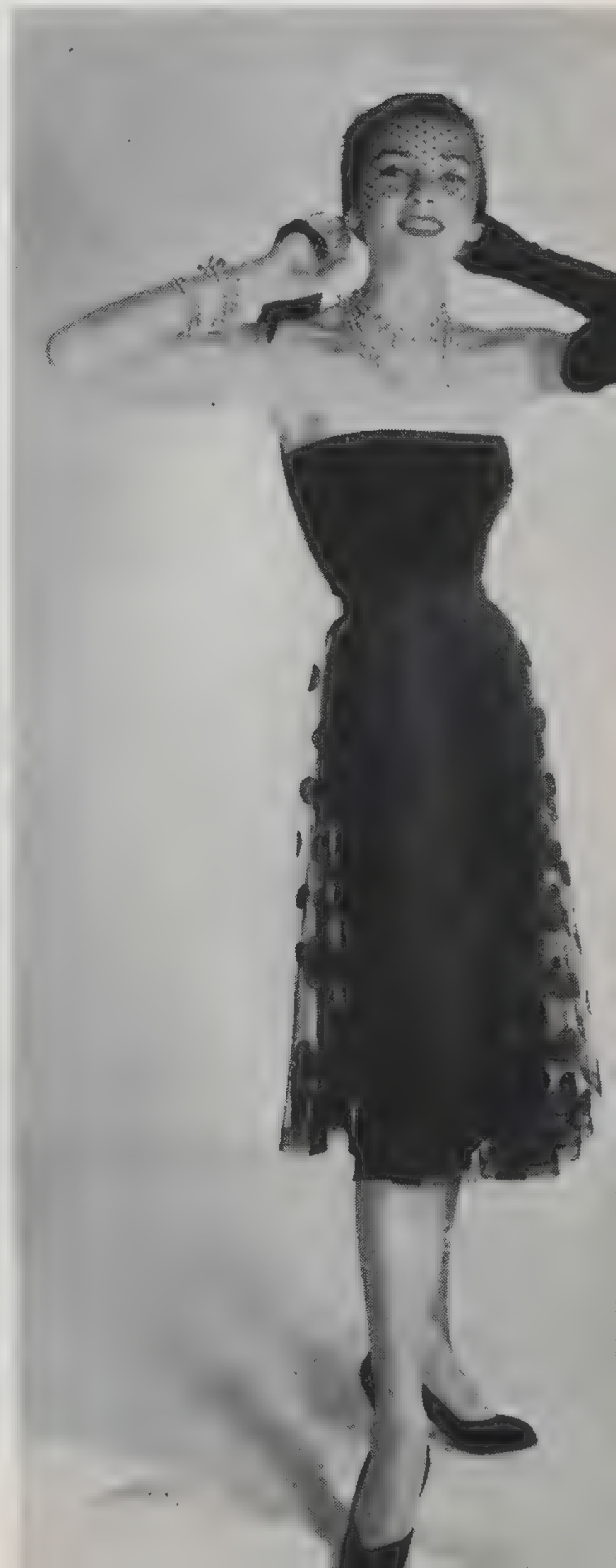
### OF

## DOUBLE-DUTY

## MONEY

Convenient, simple, better than before, serving more than one purpose, and worth its careful price. This is a national code that applies to food, furnishings, and fashions. There is the matter of the slip with the evening-dress bodice, on this page, and the fashions that follow. The slip represents one of the many bright considerate ideas that can be found for small money, to take care of multiple plans. Ideas such as the slip with the built-in gilet; the reversible coat; rain-resistant taffeta or velvet; the coat-dress that is a coat *and* a dress; the fake fur that makes a day or evening wrap; the glittering pin that goes on your cuff by daylight; shines in your hair at night. The slip on this page is a condensed wardrobe; you wear it and a pretty skirt (perhaps a span of tulle gathered onto a ribbon). Long skirt or short. That's that. You are dressed for a dancing evening. Or you wear the slip as slip-and-blouse under a theatre suit—another bird killed with the same \$14.95. The bodice, black nylon Martin velvet, shirred with Lastex; the skirt, the nylon crêpe called Rekoyl-lon. Slip, by Hatab, Altman; Neiman-Marcus; I. Magnin.

SHINING EXAMPLE:  
THE SLIP  
THAT'S HALF  
AN EVENING DRESS



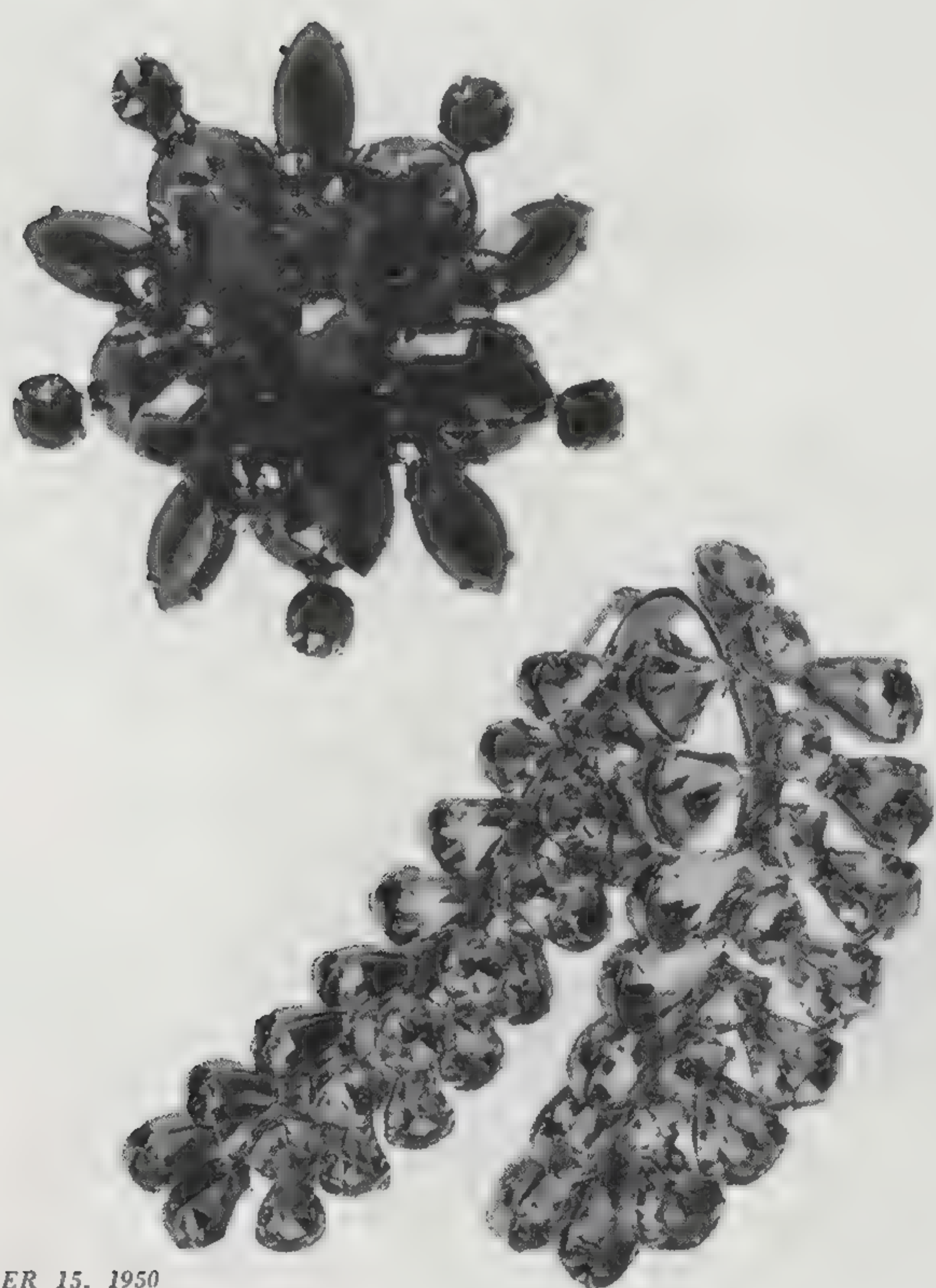






# MORE TASTE THAN MONEY

FASHION PLAN:  
CAREFUL MONEY,  
USED BOLDLY.



Whether it costs \$50 or ten times that, the most dollar-worthy costume is the one that is a *pleasure* to see—*often*. Which is what we think a costume deliberately ought to be, however little it costs, however steadily it is to be worn.

In fact, the woman whose money is limited may have a certain advantage simply because of budget. If \$30 is tops for her, for a dinner-theatre costume—chances are that she can afford to take a flyer in mauve. (If she were paying \$250 for it, she might feel she had to be more conservative.) She can splurge in the matter of colour—when it is backed up by quality and simple line—even though she can't splurge in actual \$\$\$'s paid. The cover of this issue is here to prove it. Our model was dressed in an orange coat, first, because we like the colour and the lines; second, because that coat costs \$70. Beneath it, we put a grey jersey dress, a day dress that could be an *every* day dress because it's becoming enough to look at that often; its cost, \$25. We added the necessities, investing in, rather than simply spending for, long-wearing shoes and a steady handbag. The whole costume, a through-winter costume for town and country, totals a neat \$150.65 (further details are on page 148).

Another thing—another special advantage of the woman whose money must be careful—is that she *has* to think. And so she thinks through a costume, is on the watch for a dual rôle in it; winds up, perhaps, with that dress on the opposite page (an effective dinner dress, one way; a definite day dress, another way; either way, an anything but routine way to look).

In this issue there are all the elements of a working wardrobe—at a price. Everything, from the steady coat to the effective fur to the important “jewel.” But because we think that no two clever women will think or live or spend alike, when every penny is a form of expression—we have not attempted to assemble any one more-taste-than-money wardrobe. As for our thinking: we are convinced that strong colour and bold line have a purchasing power of their own.

*Left:* Life-size splurge of fake jewels. Above: bright black, a splash of pseudo jet. Pin, \$7.50 plus tax; Saks Fifth. Next: clear stones, topaz colour. Pin by Coro, \$16 plus tax. At The Tailored Woman. *Opposite page:* It's white flannel, it's news (Paris makes a winter thing of white for day and night), and it has a dual rôle. Because it buttons down the back, it can be a day or dinner dress (you can “cut” the back lower by unbuttoning the top five buttons). Made by Joset Walker, in Botany flannel, \$50. Black cotton Dawnelle gloves, \$6. Flexible tassel pin; earrings; by Castlecliff, \$15 and \$10, respectively. All, Lord & Taylor. Dress, also Neiman-Marcus; Hutzler's. Important coat: boldly-marked civet cat with black skunk.



# MORE TASTE THAN MONEY

DOUBLE-LIFE COATS  
LINED  
WITH LUXURY.

*Below:* Country- city- and rain-coat, in banker's grey wool flannel (water-repellent!). The collar, the button-in lining, a bold white show of white alpaca pile, backed brightly by a red rayon satin lining, Milium processed for warmth. By Lawrence of London, \$80; Bonwit Teller; Best's Apparel. Sweater (\$10) and skirt (\$15), both, rib-knitted grey wool jersey, Altman; Best's Apparel. *Opposite:* Fur-lined coat, new short version. Of Stroock wool with dyed mole-skin, all navy blue, transferable as black, more memorable—over a white late-day sheath, as here, or a grey flannel suit, say, or a red jersey dress. Coat, about \$185; Saks Fifth; Vandervoort's. Wool-and-rayon jersey sheath, by Judy 'n Jill, \$30; pseudo pearls, by Richelieu, Lord & Taylor. Sheath. also Vandervoort's.







HORST





Small furs that don't pretend to be any more than what they are: small pieces of *flattery* (one of the best things a fashion can be—at any price). *Above:* A fur boa in a misty beige-grey to drench the shoulders of a heathery tweed suit, a jersey dress, a wool dinner sheath—any year. Norwegian blue fox tails; the boa, tax included, is \$20. From Harold J. Rubin. The hat, a priceless, timeless shape: a cloche. \$6 buys it in felt and velvet-teen, at Bonwit Teller; Harzfeld's. *Left:* \$14 plus tax polishes off the handbag question for day clothes. A handsome bag in a valued shape, with curved base, neat gilt fastening, a strap that can expand into a shoulder arrangement. In a good, burnished saddle leather in basic colours (here, cherry). By Ganson at Lord & Taylor.

## MORE TASTE THAN MONEY

SEMI-PRECIOUS FURS  
IN PALE SHADES.  
IMPLIED LUXURY—  
FOR \$25, AND LESS.





HORST

*Above:* A snowy fur handkerchief to wear casually in the evening as you would a cardigan, or to wrap a ball dress. In lapin, \$25, tax included; at Harold J. Rubin. Grey sheath of Burlington rayon flannel; black belt. By Lorch of Dallas, \$15. Dress and fur, at D. H. Holmes; Titcher-Goettinger. Drop earrings, \$8 plus tax. At Saks Fifth.





# MORE TASTE THAN MONEY

SEPARATES:  
BONUS SYSTEM,  
NO EXTRA CHARGE  
FOR COLOUR.

No wardrobe system gives you more for your money than separates. No reason, though, for separates to be *colourless*! *Left*: A splash, in separates. Orange and black plaid Juilliard wool fleece jacket with velveteen collar and cuffs, \$30. Skirt, of black Juilliard velveteen, \$19. Total, a suit (and a lot more, too) for \$49. By Chee Armstrong. Bergdorf Goodman; Carson Pirie Scott.

*Opposite*: Separates in "expensive" colours (and an un-routine arrangement at that!). High navy-blue, double-breasted blouse of Wyner worsted jersey, about \$23. Rich brown, double-buttoned skirt of wool flannel, about \$23. Both, hard-working units. By Zelma Golden. Mushroom brim hat by Madcaps, \$15. Riche-lieu necklace and earrings. All, Henri Bendel. Skirt and blouse are also at I. Magnin. Saddle leather bag by Ganson, \$17 plus tax, Lord & Taylor.

HORST

ERRORE









MAUVE WITH RED: GOOD THEATRE



BLACK-SILVER: NEWER THAN BLACK





If all one asked of an evening costume were effectiveness alone—and never mind the price tag—these clothes would still be exciting choices. Colour is their fortune; their simple lines, insurance. Prices vary from little to less. *Opposite page:* A splash, in mauve and red—for about \$20. In rayon bengaline; for dinner, dancing, theatre. Jacket and skirt-with-belt, \$10 each. Splurge of rhinestones at the waist, \$12.50 plus tax. Earrings, \$6 plus tax. All, Altman. Dress also Wanamaker's, Phila. *Next*, a silk taffeta halter dress the colour of antique silver. Dress, \$30. Altman; Wanamaker's, Phila. *The head*, lower left, might wear another more-colour-than-money idea. The burnished hair-colour might be the result of the quick, new colouring process, *Miss Clairol*. This, a match for the shade. "Sun Bronze."

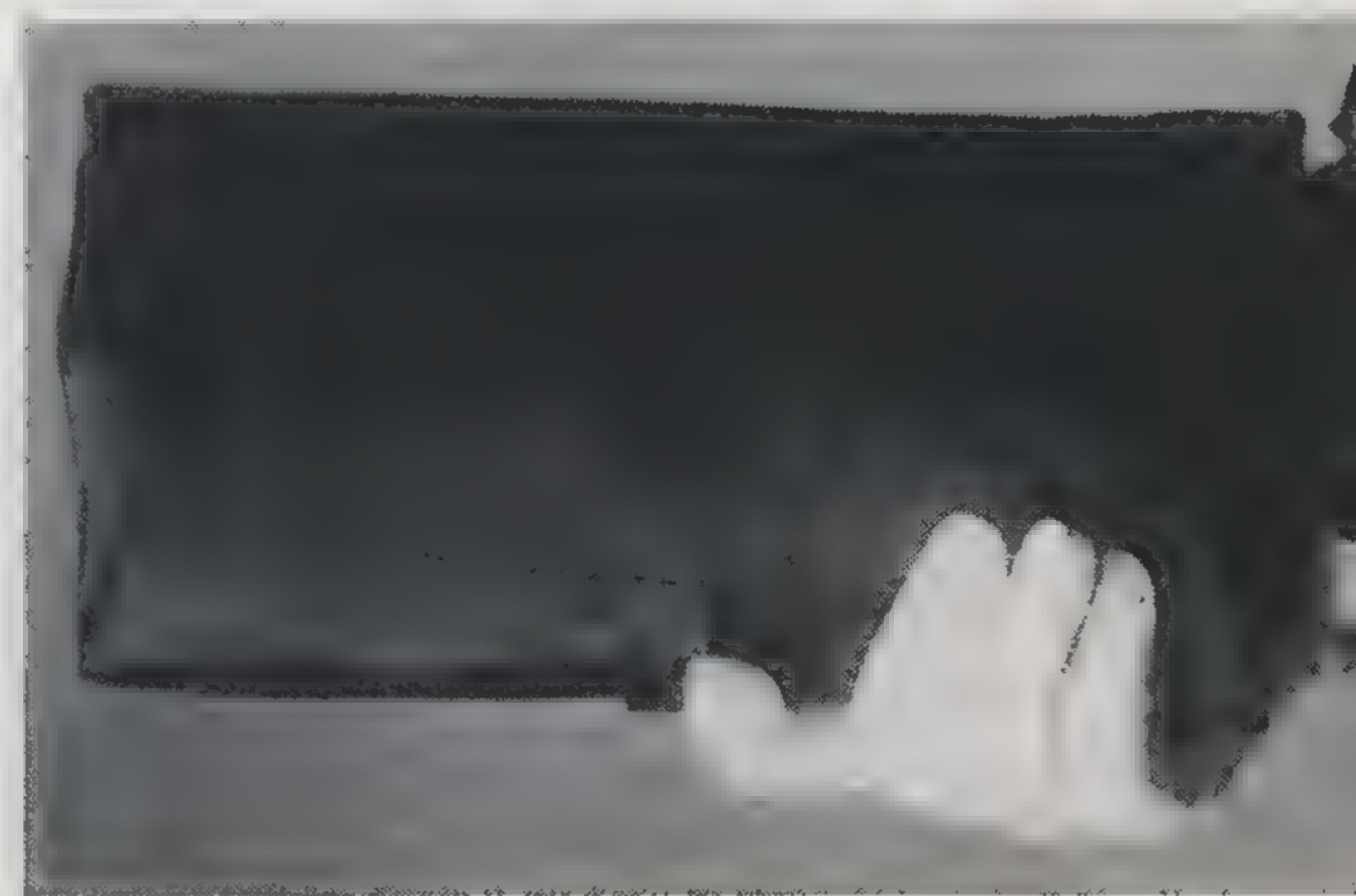
*Right:* Sapphire-blue velveteen coat-dress (double-your-money, right there—because it can be a coat *or* a dress). In Merrimack velveteen with rhinestone buttons. By Connie Adams, \$50. Bonwit Teller; Frost Bros.; The Blum Store. Rayon satin brocade skirt, a shining, diamond-white thing. \$17. Rhinestone necklace and earrings used as a hairclip, \$20 and \$6 plus tax, respectively. Skirt, jewellery. Saks Fifth. *Right, below:* In almost any colour-swept evening, black has its rôle. Here, a black satin envelope bag by Josef. The price, \$13 plus tax. Lord & Taylor.



SAPPHIRE COAT, DIAMOND-WHITE SKIRT

MORE  
TASTE  
THAN  
MONEY

EXTRAVAGANT COLOUR,  
SIMPLE LINE.  
PRICELESS PLAN  
FOR AFTER-DARK.





# MORE TASTE THAN MONEY

COLOUR FOR  
YOUR MONEY  
FOR EVENING:  
RED-AT \$35  
AND LESS.

Whether it's \$35 or \$350—it *should* be a siren. What else is an evening dress all about?

*Right:* Effective far beyond price, effective because it's red, a rayon faille long dress, twinkling buttons, \$30. Altman; Carson Pirie Scott.

*Opposite page:* A mint of colour, a rememberable *red*. A dress for short evening-theatre-dancing-dining. In cotton lace, in a Chantilly pattern, over red rayon taffeta. By Aywon, \$35. Saks Fifth Ave.; Frost Bros.; Harzfeld's; Wanamaker's, Phila.







KRISTIN HEINE.





“CALL  
ME  
MADAM”







GOLBY

## ETHEL MERMAN, THE MILLION-DOLLAR PEARL, TAKES A FALL

Opening with a million-dollar advance sale, *Call Me Madam* takes an unabashed poke at diplomatic relations, with Ethel Merman as a gauche, good-hearted protocol-smasher known as "Mrs. Sally Adams, queen of all the madams. Madam Ambassador." In this new musical hit she wears Mainbocher clothes, makes endless phone calls to "Harry," takes a prat-fall at court, and falls in love with a local statesman, a part gently and provocatively played by Paul Lukas. A silky, swinging show directed by George Abbott and produced by Leland Hayward, its book is well salted with wit and sly topical comment, by Howard Lindsay and Russel Crouse; its Irving Berlin score of fourteen songs—from blues to ballad—is peppered with hits like "The Hostess with the Mostes' on the Ball" and "The Best Thing for You Would Be Me." This conglomeration of high-voltage talent successfully achieves its mission, a show to fit the not inconsiderable Merman charms.





# ENERGY AND

**I**F a Victorian man of science could come to life again, one of the many things that would strike him as unfamiliar would be the frequent occurrence of the word "creation" in the scientific literature of today. Until quite recently, there seemed to be no prospect of determining by scientific means whether this universe of ours had existed from all eternity or had at some time come into being; and accordingly the question was shelved, all research proceeding on the assumption that nothing ever happens except rearrangements of atoms and energies that are already in existence. There was a doctrine of Creation in theology, but there was nothing corresponding to it in science.

## New Theories

So many discoveries have been made recently in physics and astronomy that it has become possible to enquire how the world began, with a fair prospect of arriving at a reasonable answer; and several distinguished men of science have, in fact, published cosmologies (theories of the universe). These new theories in general involve two notable departures from nineteenth-century conceptions: the first departure is that the total volume of space is now believed to be finite, and moreover it is not permanently fixed but is steadily increasing, so that new space is always coming into being; the second departure may be described by saying that the matter now constituting the universe has not always been in existence, but has been generated gradually, and that the amount of matter is increasing all the time owing to the formation of fresh matter. Thus there is a continuous creation of space and also a continuous creation of matter. Such complete changes in our traditional picture of the universe raise some philosophical and religious questions; and it is of these that I write.

There is one difficulty which must be cleared out of the way before we can make any progress: I mean the opinion, taken for granted by some of the new cosmologists, that religion is an affair of emotion and wish-fulfillment. "Many people," says one of the most prominent of them, "feel the need for some belief that will give them a sense of security, but," he adds, "I can not see how the smallest advantage is to be gained from deceiving myself." Against this position, the religious man asserts that religion can not be accepted on any other grounds than that it is true; it must be justified in the first instance at the bar of reason: the intellect must be satisfied first, the heart afterwards. To establish this point, one may compare the nature of the proofs by which scientific theories are established with those that underlie religious conviction.

A common fallacy is to suppose that scientific knowledge is obtained from straightforward observation of phenomena,

or from inductive generalizations based directly on experience. Whether it is true or not that science is so built up in its earlier stages, it is certain that the major scientific theories have not originated in these ways. Let us take, for example, Einstein's General Theory of Relativity, and ask the question, "How did Einstein arrive at his great discovery?" The answer is that he began with a free creation of thought, by choosing, on philosophical principles, those mathematical equations which possessed a quality called co-variance; and from the equations thus obtained he made a further selection by using another philosophical principle—namely, that nature is the realization of the simplest conceivable mathematical ideas. In this way, he obtained ultimately a set of equations which he put forward as the general equations of the universe. There was a lot more mathematical work involved in finding what observable consequences could be deduced from these equations; and in the end he was able to predict certain definite phenomena which, according to the theory, ought to happen, such as the bending of light rays by the sun, phenomena which could be tested by observation. The point is, that the checking by experience came in only at the last stage of the process, and not at its beginning; the General Theory of Relativity was, in its origin, a purely intellectual construction, in which observation and experiment played no part whatsoever. This has been asserted again and again by Einstein himself: "In a certain sense, therefore," he said, "I hold it true that pure thought can grasp reality."

It may be added that—even assuming Einstein's predictions to be verified by observation—this agreement would still not constitute a strict logical proof of his theory; for the predictions are few in number and are rather remote consequences of the fundamental assumptions, and it might well be that alternative theories could be formulated which would yield exactly the same predictions: it is not possible to devise a proof which deduces the General Theory of Relativity directly from the observations. Yet in spite of these uncertain elements in the situation, the Theory is accepted as affording a profound insight into the nature of the universe, and men of science plan their further researches on the assumption that it is true.

Now turn to religion. The fundamental doctrine here is that of the existence of God: and the arguments for this are presented in a purely intellectual fashion, without any appeals to emotion or wish-fulfillment, in books dealing with what is called Natural Theology. There is not even any appeal to revelation, for belief in the existence of God is independent of revealed religion, and some of the arguments for it which are put forward today by Christian apologists are in fact borrowed from Plato. I do not say that every



# ETERNITY

By a distinguished British scientist, for thirty-four years the professor of mathematics at Edinburgh University. SIR EDMUND WHITTAKER

one of the proofs you will find in the books is valid: indeed I have myself published a book in which some of them are criticized. But all that is needed is that a single one of them should be valid: and that can, in my opinion, fairly be claimed. When, from the purely intellectual point of view, we compare the arguments for the existence of God with the proofs of the General Theory of Relativity, I should say that the theologians have it. Moreover, belief in God has this advantage over everything in the higher physics, that it comes closer to personal experience. The relation of dependence, and the trust in providence which springs from it, has a continual impact on the individual life, and in time creates, I believe, an assurance stronger than any that can be derived from mere assent to an intellectual proposition.

## All matter is energy

Let us return to the ideas that underlie the new cosmologies. One of the things that have changed most in science in the present century has been our notion of matter. It has been shown that ordinary matter, visible and tangible, can be converted into energy, often invisible and intangible: and that, indeed, the conversion of mass into energy is the source both of the energy of the atomic bomb and of the energy which is radiated as light and heat from the sun and stars. The discovery of the equivalence of matter and energy brought about a revolution in the whole conception of nature: for matter had previously been looked upon as inert and dead, whereas energy was the principle of activity: and now these opposite ideas had lost their contrariety and had become fused into a unity; the line of demarcation between the material and the immaterial was broken down.

Does this have any repercussions in philosophy and religion? At any rate it solves one question, which was raised at the very beginning of philosophical enquiry, but which has never before received a satisfactory answer. The earliest philosophers—the Ionian Greeks of the sixth century before Christ—put forward the idea that there was a unity in the cosmos, which sprang from the fact that everything had a common source or nature: “All things,” said Thales, “are made of water.” The identification with water was rejected by Thales’ own immediate successors; but the doctrine that there is a single kind of prime matter was continued, in a somewhat different setting, by Aristotle, from whom it descended to the scholastics of the Middle Ages. After the Renaissance, the experimentalists of the new science discarded it, as savouring too much of metaphysics. The problem has now been found to have a solution. We can say with assurance, “all matter is energy.”

It might be thought that the enquiry was now ended; but, in fact, the new discovery raised more questions than

it settled. Energy exists in many forms, and one of these is the form called “potential energy.” For instance, two electrons at a distance apart repel each other; if they are free, this force of repulsion sets both of them in motion, that is, visible energy is generated. Since energy can not be created or destroyed, but only transformed, we say that the electrons in their original position had potential energy, equal to the amount of visible energy which would be generated if they were allowed to move to an infinite distance apart. Another example of potential energy is the energy of position of a weight which is held stationary at a height above the earth: if the weight is released and drops, it acquires velocity, and its energy of position becomes converted into energy of motion. Now the energy of motion is located in the falling weight: but the energy of position, or potential energy, is not located anywhere. In the nineteenth century, attempts were made to show that the potential energy of a system of gravitating bodies could be regarded as situated in the surrounding ether: but the attempts failed. It seems, then, as if we must be content to accept the idea that energy, which is equivalent to matter, does not necessarily occupy any definite position: or as we may put it, *some of the matter that exists in the world has no precise location anywhere in space.*

In classical physics, the external world was regarded as a multitude of particles of matter moving in definite calculable paths. “Give me matter and motion,” said Descartes, “and I will construct the universe.” Now, on the contrary, it is recognized that what is going on in the world can not all be pictured as happening in space: in the drama of existence, much of the action takes place off the stage.

Potential energy, by the study of which we were led to this conclusion, arises from the existence of powers that are exerted between particles of matter, such as the forces of gravitation and electric and magnetic attraction. The Greeks were well aware that a place must be found for these in any philosophical system of cosmology, and Aristotle has preserved for us a saying of Thales, “Everything is full of gods.” By this he doubtless meant that matter is not to be thought of as passive and stagnant, but rather as the seat of capacities and activities such as are observable in living creatures; for him, there was no profound difference between animate and inanimate nature: everything material had also a spiritual potency and character.

The conception of Thales seems strange to the modern mind, because in the last three centuries, during the reign of classical physics, it has been customary to regard the external world as an immense machine, composed of lifeless matter that moves in obedience to fixed laws of nature: and the philosophical status of the laws (*Continued on page 148*)



# BEAUTY: MORE TIME THAN MONEY

The time spent on beauty care at home is as important as regular salon beauty treatments. *Not* to spend time on beauty between beauty appointments is, in fact, like paying the price for made-to-order shoes, and not a cent for a shoeshine. A very real extravagance, finally.

For instance. The becoming coiffure done on Monday will rarely last the week, without some attention during that week. The weekly facial will *remain* beautifying and beneficial only if assisted by nightly face and neck care. And certainly, even the best professional manicure will show signs of strain unless it is preserved by a few-minute's-a-day's worth of cuticle and nail treatment. As for the figure, a short span of massage and diet will be effective only for that span; time and effort are essential to *substantiate* good results. (Financial note: A figure that maintains an unvarying set of proportions is one of the great small economies for any woman's wardrobe.)

In theory, beauty homework seems to involve more time than most of us think we have to spare. But it *is* soothing to find (as any busy woman must find) minutes that can do double-duty. We made a trial run of a few, spent for beauty:

A facial mask treatment which includes quieting eye pads can be accompanied by flat-on-the-back leg and hip exercises. Waist-up exercises can be done while a repaired pedicure is drying. Before-bed hair-brushing is a good team with foot relaxing exercises. A pre-dinner mask can be working while small repairs to fingernails and cuticle are made. Hair-drying can be accompanied by exercises to strengthen the muscles that support the bosom. Bending and stretching can be paired with the quick coiffure-resetting necessary after a sudden downpour or a windy car ride. And an eyebrow tweezing is a likely thing to do during the soaking-in of hot cuticle oil for the fingernails. The results: noticeable effects, and from almost unnoticeable spurts of time.

For people who have more time than money, for whom the beauty salon is physically inaccessible, but who realize the importance of the professional beauty treatment, there are the step-by-step packaged beauty treatments. Many of the first-string beauty houses (depending upon their specialties) make these. Permanent wave equipment. Facial or mask treatment. Tools for a serious manicure or pedicure. Equipment for massage. Chin-moulding assistants. And—new this year—a hair-tinting unit with which one can achieve non-amateur results. *For detailed news, see page 144.*

## THE FABULOUS SIMPLES



*Opposite:* Here we depart from price tag considerations to show one of the season's most important fashions—at any price. The short evening dress with its own coat; a coat related to the dress, and to evening, through lining. The whole thing, done in simplest lines, lavish materials. In ruby-red velvet and mauve Chauvin-Combier silk satin, the costume, by Trigrère. At Bergdorf Goodman; Hutzler's; Wanamaker's, Phila. This costume will be shown at the World of Silk Fashion Show on October 19, to benefit the United Nations' International Children's Emergency Fund. Here: silvery latticed sandals, by Evins, to order at I. Miller. Nylon stockings by Dexdale, at Bergdorf Goodman. Lipstick and nail enamel (a daub of the latter, at left) are Revlon's lavish red "Where's the Fire?". Wunda Weve carpeting.

HORST









### *Lanvin's* LATE-DAY COAT-DRESS

To make or have made, perhaps in brocade, this coat-dress with draped sleeves, the skirt eased by deep pleats. Pattern 1120.



### *Robert Piguet's* WRAPPED SKIRT

Sign of the times: the wrapped narrow skirt—of an all-day dress with a collar band that becomes a yoke. Pattern 1119.



### *Jacques Fath's* ASYMMETRIC LINES

Part of the skirt, narrow; part, freely swinging. For the high-buttoned bodice, one pocket slanted to the side. Pattern 1117.



### *Jacques Heim's* DINNER COSTUME

Dinner plan in lamé: sleeveless low-cut dress with a jacket almost as bare; slim skirt freed with box pleats. Pattern 1121.

VOGUE PATTERN EXCLUSIVES  
8 NEW MODELS FROM THE PARIS COUTURE





### *Paquin's* MASKED SHEATH

Established news: sheaths, halter necklines. Dark satin dress, pen-line skirt masked by full panels falling free. Pattern 1118.



### *Schiaparelli's* PYRAMID SHORTCOAT

Two strong points of this coat: the new length; the way the corduroy facings roll back to make cuffs and collar. Pattern 1115.



### *Balmain's* ROUNDED SLIM SUIT

Narrow, but rounded at the hips, the detail all at hip-height: four pockets, two half hidden by deep pleats. Pattern 1114.



### *Molyneux's* FOUR-PART STORY

Straight shortcoat, waist-length jacket, slender skirt, bow-tie blouse. Important: bright lining, bright blouse. Pattern 1116.

## AUGUST COLLECTIONS

Here, a new group of Vogue's Paris couture patterns, made by exclusive arrangement with the great couture houses, exact patterns of the original Paris models shown in the 1950 autumn-winter collections, in August. (For other views and sizes, see page 136.)







# WELL DECORATED -

## A NOTE-BOOK OF IDEAS

*Opposite:* In his two-room Paris apartment in a lovely old house on the Left Bank, George Stacey uses clear, bold colours against a background of white-to-mauve-grey. At the windows he hangs tree-bark brown curtains, lays a grass-green rug in the living room, with only a strip of parquet dividing it from the red bedroom rug. (Red and green rooms are almost a Stacey trade-mark.) Throughout, the flat crackles with extroverted colour, bringing the formal 18th-century furniture an easy, contemporary elegance.

## COLOUR PLANNING

ANTHONY DENNEY

Colour is to a room as a cue is to an actress. It is an essential springboard for character, warmth, emphasis, and illusion. Colour can shout or whisper, can reveal or conceal. Of all decorative ingredients it is without doubt the least costly. But to be used successfully, colour requires forethought. Many basic elements must be allowed to state their case: the proportion and size of the room, its relationship to other rooms; the exposure of the windows (a northern exposure cries for warm reds, orange, yellow, and beige; a southern exposure takes to cool blues, greys, and greens; remember to spark the cool with one hot shade and vice versa); the relative merit of the furniture (which pieces are good enough to take the limelight and which should remain *sotto voce*); and, of course, personal colour addictions. To add to these, Vogue asked a forum of experts for hints and overall philosophies.

GEORGE STACEY says: "Use colour boldly. Try to pick colours that will make people look their best in their own house. Remember in using brilliant colours to keep to the same scale of value: a high red with high green, a subtle mauve-blue with an equally subtle yellow-green. Avoid the cliché in any given colour range. Because ceilings tend to be low in modern rooms, keep colour low, at almost a flower-border level to give a sense of height." (See photograph on the opposite page.) WILLIAM BALDWIN says: "I think walls and curtains should be in the same quiet colour most of the time—either a clean beige or grey; the exception to the rule, a beautifully proportioned room with symmetrically placed windows. My background colour works from the floor up, from deep to light. I like big sofas and chairs to fade into the background and rely on the 'floating' chairs for exciting accents; saffron yellow and Bristol blue to spice a grey room, vermilion or salad green to punctuate beige."

ALEXANDER GIRARD, modern architect, says: "I prefer colour to clarify form and not camouflage it. Vivid contrasts against neutral backgrounds have many values; a neutral coloured sofa is a foil for bright clothes, and if the sparkle of colour is limited to small accents it can be easily (and economically) changed." (See Girard house on page 94.)

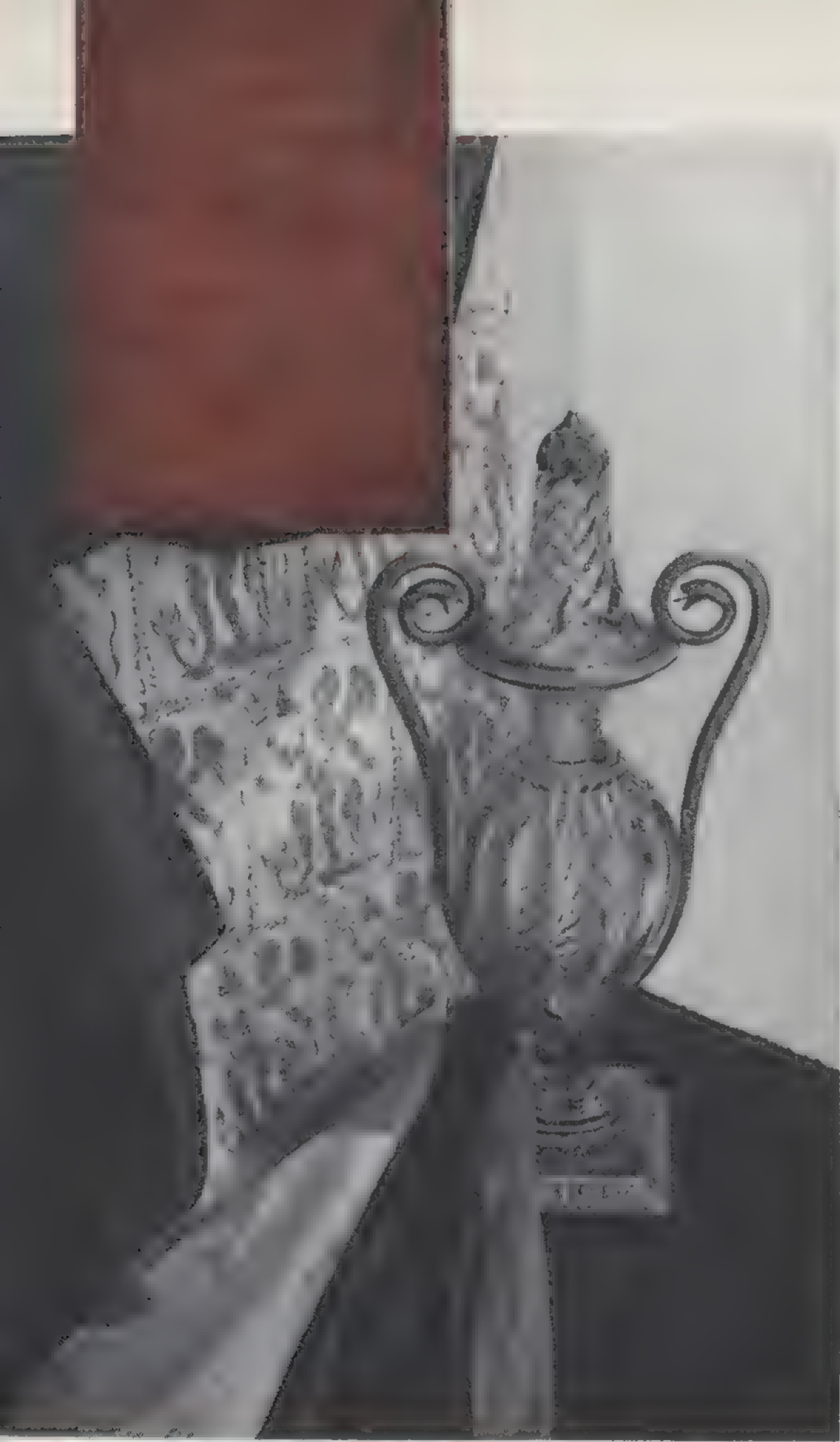
ELIZABETH DRAPER says: "Colour must play in close harmony. Muted palettes tend to produce soothing, untiring rooms. To maintain this serenity, even pattern (in paper or fabric) should be diffused; for instance, stripes are arbitrary and tend to be obtrusive and tiresome. Colour should be a complement, never a competitor to fine furniture."

JAMES AMSTER says: "A colour theme must be based on logic rather than on a whim. Surprisingly enough, colour in decorating tends to follow colour trends in the world of fashion as seen in the new emphasis on the orange and persimmon reds. For warmth and a sense of continuity nothing is more effective than the 'false' monotones which draw on the full range of a colour family—for instance, beige, brown, tan, and gold."

MELANIE KAHANE says: "It is easy to think up a colour scheme but what is more important is how to scale it, to use it proportionately. To do that, one must visualize the finished room as a whole, which is what distinguishes the talented amateur from the professional decorator. Economic necessity or sentiment often tends to keep furnishings static; but colour can give the important fashion hypodermic without endangering the budget."

ALEX MACDONALD says: "Colour is almost the most personal thing in decoration; a person's reaction to colour is an instinctive expression of personality. People who lean toward primary colours probably will be happy in a bold, contemporary setting; the more mellow palette appeals to those who prefer a traditional setting. If a family is to live in the setting, the colour plan must be conceived to encompass all and be congenial as a family frame."





ELEGANCE...  
NEW PALETTE



MARBLEIZED:  
WALLS, CEILING

## DECORATING NOTE-BOOK *continued*

**ARCHITECTURAL ILLUSIONS:** Some of the simplest ways to counteract architectural faults without making structural changes: by a skillful use of mirrors, paint, wallpaper, and lighting.

To double the apparent size of a too-small hall: cover its widest wall with mirror; cover the floor with inlaid linoleum in the design of half a circle or half of a square. The mirror will complete the pattern.

To a hall without architectural trim you might add a sheet of mirror framed in one of the old (or good reproduction) wallpaper mouldings that simulate handsome wood carving, or border it with a flower and lattice wallpaper *découpage*. Either of these papers might be continued around the cornice.

If an additional window is needed to give balance to a room, the effect of one can be created by hanging a mirror cut to the

same dimension as the existing windows and curtaining it.

The combining of mirror with glass can give the effect of an all-glass expanse. For example: mirror covering the wall between two windows that have unobtrusive frames. Or a mirrored fireplace set between two windows, with a window above, and narrow mirror strips covering the flues.

Sheets of mirror can also serve to bring the outdoors in, or even be used in the garden to extend its boundaries; as a mirrored wall facing French doors or windows that open on a garden: a mirrored niche in a garden wall to give the look of a duplicate garden.

Often paint may be used instead of mirrors to disguise architectural imperfections. Painting the ceiling lighter than the walls adds height to a room; a ceiling darker than the walls

reduces room height.

A small room with many architectural interruptions can be given continuity by covering walls, ceiling and flush doors with the same wallpaper. (In a small library the allover paper might be a marbled one like the end-papers of old books.) In a briefly used room such as an entrance hall, an enormously overscaled wallpaper can make such faults as lack of size and too many openings almost unnoticeable. In a hall with white woodwork and doors, the boldly patterned paper might be a bright red flock design on white.

To foreshorten a long narrow tunnel of a room place a flush light in the ceiling at the far end. The effect: to bring forward any furniture grouped under the light. Tubing lights hidden behind valances give a sunlight glow to a room but do not compete with the light of lamps.



HALL PAPER:  
TWO TONES,  
TWO TEXTURES

DEVRIES

FOR A SMALL HALL,  
A BOLD PATTERN

WINTER  
SEATING PLAN

FURNITURE AND WHERE TO PUT IT: Buy the best you can afford in upholstered furniture. The soundest construction will provide the greatest comfort, the longest wear. If you live in the city have two sets of slip covers made so that a spotless look may be maintained. It costs more, but it is well worth it to have your furniture slip-covered in muslin too. Be sure that your slip covers fit. Heavy fabrics make the best ones. Have your upholsterer add strips of fabric just inside the skirt above the hem on each side. These can be tacked lightly on the bottom of the chair or sofa to keep the cover from slipping. Kick pleats are the neatest of all pleats for slip covers. Welting seams give a well-tailored look, but beware of fringe and braid as they are dust catchers.

Don't go overboard for eccentric pieces of furniture. One can be attractive, a gay accent; two

a bore. Don't buy furniture to be used in just one room. Keep in mind dual or triple uses and a long life perhaps in several rooms in different houses. Remember that, even if you have a decorator, it is you who must breathe life into the house. Don't lose sight of scale, for low pieces of furniture can be long without seeming big, be at home in a large room or a small one. A few low-scaled pieces create serenity, many bits and pieces make for restlessness, confusion. If you have one important large piece, scale down the others.

Look three times before you buy a piece of furniture, for you will live with it a long time, will grow tired of tricks. Whether you lean toward eighteenth-century-English mahogany furniture or newly minted modern or a personal blending of old and new, there's a bewildering choice of good design. Consider Italian

pieces for fresh interest. Painted pieces used sparingly, tellingly, or provincial pieces of mellow fruit wood with, perhaps, a simple detail of inlay instead of the more familiar French Provincial carving. Note the revived elegance of Empire, Regency pieces enriched with gilt and ormolu, the later classic forms of Biedermeier in lighter woods. Look for a lighter look in modern design, for even eight-foot sofas often have tapered legs, and big chairs can be suspended on light metal frames. The choice of fabrics to cover them is unlimited, but remember that there is no longer a clear definition between modern and traditional usage. Texture and quality are the important, and, of course, colour. Don't be afraid to change your rooms around to suit the seasons. In the winter you might centre your furniture, making an island of warmth as sketched above.



## DECORATING NOTE-BOOK *cont'd*

ARCHITECT'S MODERN: this house designed to be truly personal and flexible; planned and decorated by Alexander H. Girard, the Detroit architect who is also a furniture designer and artist, for his own family's tastes and needs. Because the Girards have unusually sure and catholic taste the house is a warm, vivid, individual expression of modern design. The construction of the house is unusual. Two small houses already on the Grosse Pointe property were remodeled—one, in fact, rebuilt—and joined by a central section which makes a large living room. This room, photographed on these pages, is skillfully arranged: broken up by separate furniture groupings, by a free-standing fireplace, an angled screen wall; lit by enormous windows, a band of

skylight, and adjustable ceiling spotlights, the space seems almost immeasurable. Against a background of the mild, natural colours of wood, plaster, and cement, the Girards have brought together a collection of furnishings with a modern slant: pieces by Eames, Hardoy, Saarinen, and Mr. Girard, himself. But it is modern design tempered—by Mexican, Portuguese, Japanese pottery; antique European silver, china, crystal; and bright objects from Italian, African, Chinese, Eskimo, and Navajo Indian hands. *Below:* A "room" within the living room (the couch is the one in the foreground of the opposite page). South-facing, this is a favourite winter gathering place. On the magazine rack: a collection of Katchina dolls from Arizona.



HAANEL CASSIDY





## ARCHITECT'S MODERN

THE DETROIT HOUSE OF MR. AND MRS ALEXANDER GIRARD Photographed above is the Girards' versatile, skylit living room: a high, wide area linking two old houses. The room, which includes a raised dining space, is arranged according to a principle held by the architect, Mr. Girard himself: "as great a variety of centres as possible," that "differ as much as possible in size." Above, in the largest grouping, plywood seating platforms with deep cushions; an Eskimo mask on the canvas screen wall; Moroccan metal table; a Saarinen<sup>®</sup> chair (right); pillows in bright Mexican cloth. The screen-wall masks workroom space.



## DECORATING NOTE-BOOK *continued*

**FLOOR COVERINGS:** When you are deciding about how far to go with carpeting, remember that wall-to-wall carpeting makes a small room seem larger, helps to make any room look well pulled together. Remember, too, that carpeting cut to fit can seldom be used elsewhere without recutting and rebinding. If you want fine-quality carpeting but know that it is going to have to be transferred to another room you might have the carpeting cut to rug size, then bound, and fringed if you like.

As to colour, a practical point to keep in mind is that solid-colour carpets in light or mild tones show dust less than dark shades do, though dark ones need deep cleaning less frequently. Patterned carpeting, too, is practical from an upkeep standpoint and gives a special warmth and interest—if it is chosen in a design not so bold in size or so strong in colour as to overwhelm the room. If you prefer pattern in limited areas only, you might use a small needlepoint rug or a Bessarabian rug against a

monotone carpet. Inexpensive alternates are, now in the making: small domestic rugs designed by famous contemporary artists. Anyone who happens to have an old-fashioned oriental rug that now seems too coarse in colour might find out from the dry cleaner if it is the kind that can be stripped, a form of bleaching that mellows harsh shades.

A good way to introduce colour and also to keep down the initial cost of floor covering is to use heavy felt, perhaps in citron yellow or shrimp pink or persimmon. Its life is not as long as that of regular carpeting, but it will last for some years if it is laid over a carpet-pad of the same size.

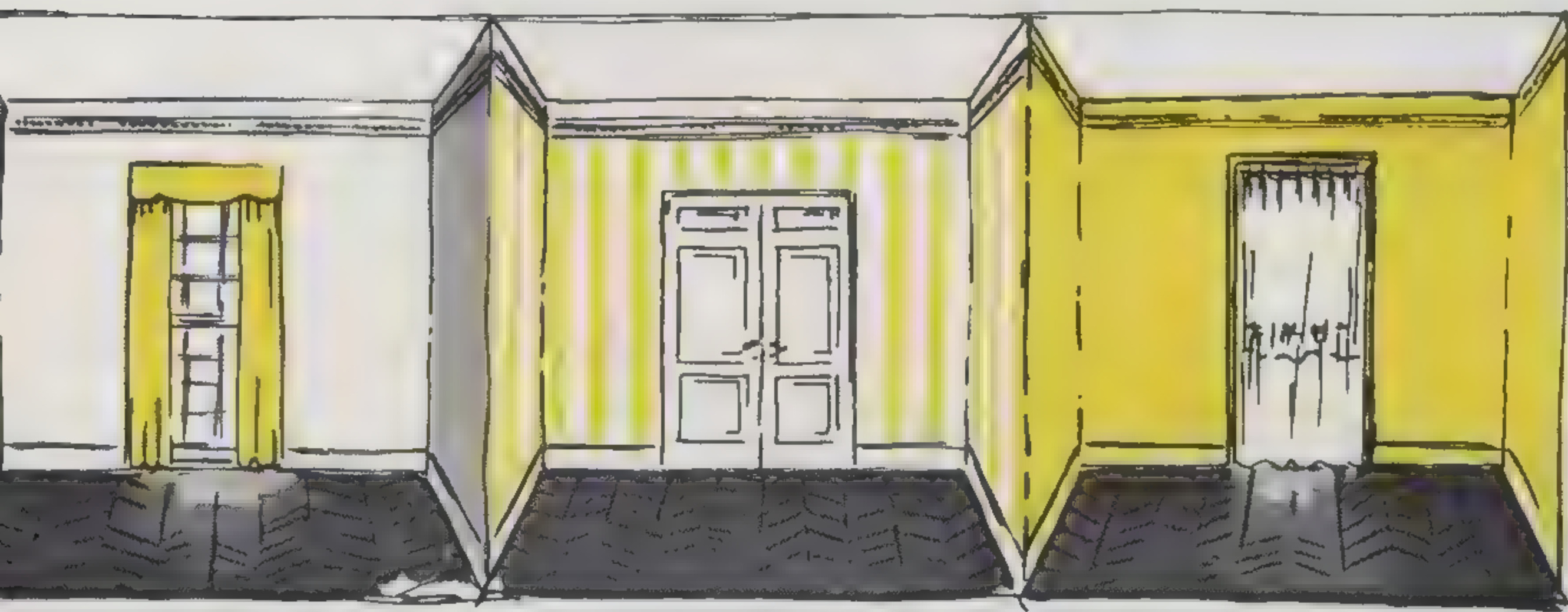
News, for the floor, the heavy plastic-coated wallpapers in three-dimensional patterns of brick, stone, straw squares. These need to be thickly shellacked after be-

ing glued down.

An unattractive floor that is to be left bare might be scraped, then painted with ordinary house paint (thinned down) or with oil paints from tubes such as artists use—perhaps in a brilliant colour. When dry, shellac; from then on, wax the floor in the usual way.

**ABOUT HALLS AND STAIRWAYS:** These passageways invite decorators' ingenuity. Sometimes, with proper furnishings, wasted space can be turned into a reception room, a book room, even a small writing room—so long as no furniture encroaches on the traffic lanes.

You might fill an awkward space under the stairs or beside them with tall plants in tubs. Or with a small desk and chair. Or, a newer idea, with a simple variation of an obelisk, three-sided, resting on three ball feet, one side



CONTINUING COLOUR SCHEME



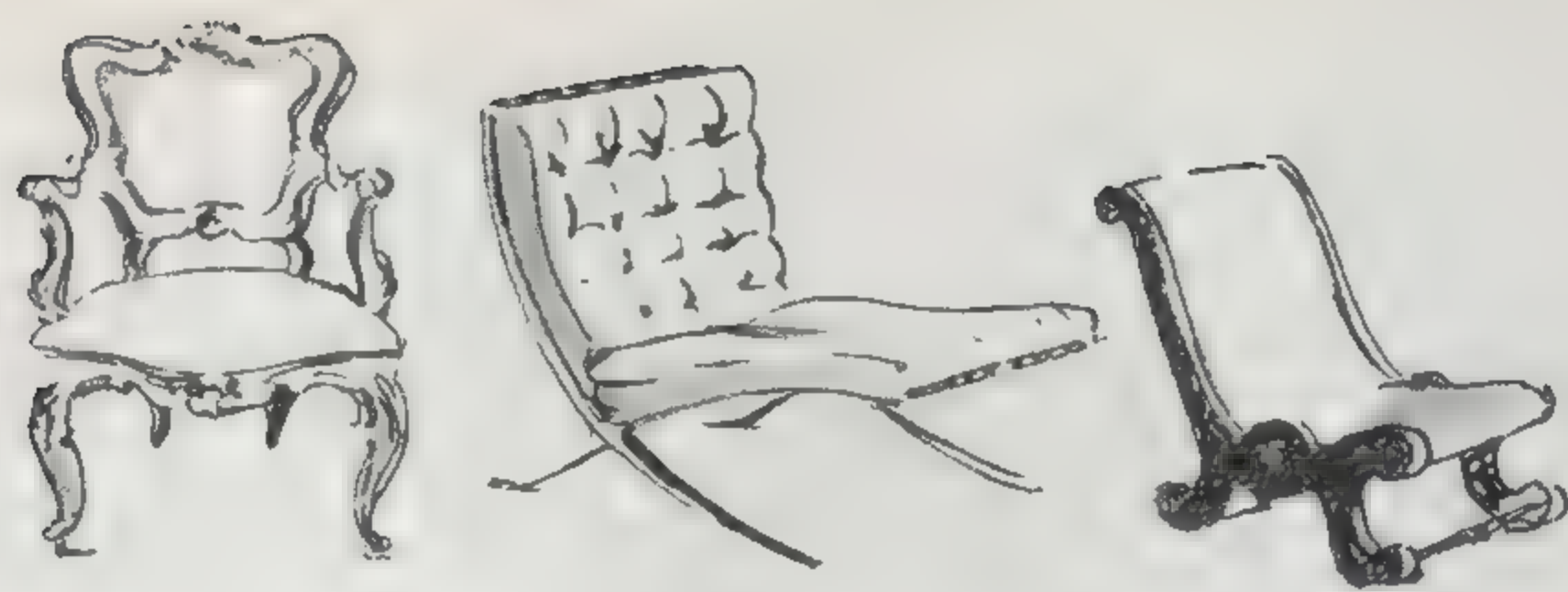
ITALIAN  
PROVINCIAL  
SCHEME



PAINTED SHADE;  
PAINTED DESK







## AMPLE COMFORT, LIGHT LOOK

open, with shelves set into it, graduating from wide at the bottom to narrow toward the top. A cabinetmaker or a good carpenter can make this of plywood. If the wood used is handsome, it needs only a wax finish. Otherwise, paint it or cover it with marbled paper. On the shelves you might put an urn of green leaves, a small book or two, a piece of fine porcelain or glass. The stair wall can be turned into a decorative family album by papering it with taupe flock paper and hanging against it portraits or sepia photographs in gold frames.

Another plan of stairway décor: use a black wrought-iron railing with flower pot holders attached on the outside at intervals of about sixteen inches. Fill them with trailing grape ivy. The stairs and wall might be painted yellow, the stairs carpeted in green. Or you might paper the ceiling with a green and white trailing ivy pattern and cover the floor with black and white linoleum. The lower hall might be papered in pale pink, the stair well in pink-and-white shirting stripes, with the rail and treads painted white, the steps carpeted in red.

Or, paper the walls with plastic-coated paper in a stone-block pattern, add arched mirror panels

to the stair wall at intervals of a foot and a half, with a potted tree geranium in front of each, and paint the iron railing green.

**PLANTS AS DÉCOR:** To brighten a narrow window wall or bay, small plants banked in a metal stand painted the colour of the wall. Plant-holding shelves, wall-colour, and built in a crescent shape, can curve out a sharp corner, give the whole room a more pleasing contour. For a big window: a massing of small plants to one side of the sill, balanced by a tall plant standing on the floor on the opposite side. For a hallway, a painted chest, with plants set on copper liners in the opened drawers (large ferns, perhaps, in the wide-open bottom drawer, then smaller plants, with grape ivy in the half-open top drawer). In a dining room, geranium trees in tubs on the floor flanking the windows. As a centrepiece for a large dining table, small pots of flowering plants massed together. For each small buffet supper table, a white pot of flowering plants.

**POINTS OF ECONOMY:** Instead of draperies, you might use inexpensive blinds of rattan, bamboo, or Aspenslat, and top them with fabric-covered valances or pelmets.

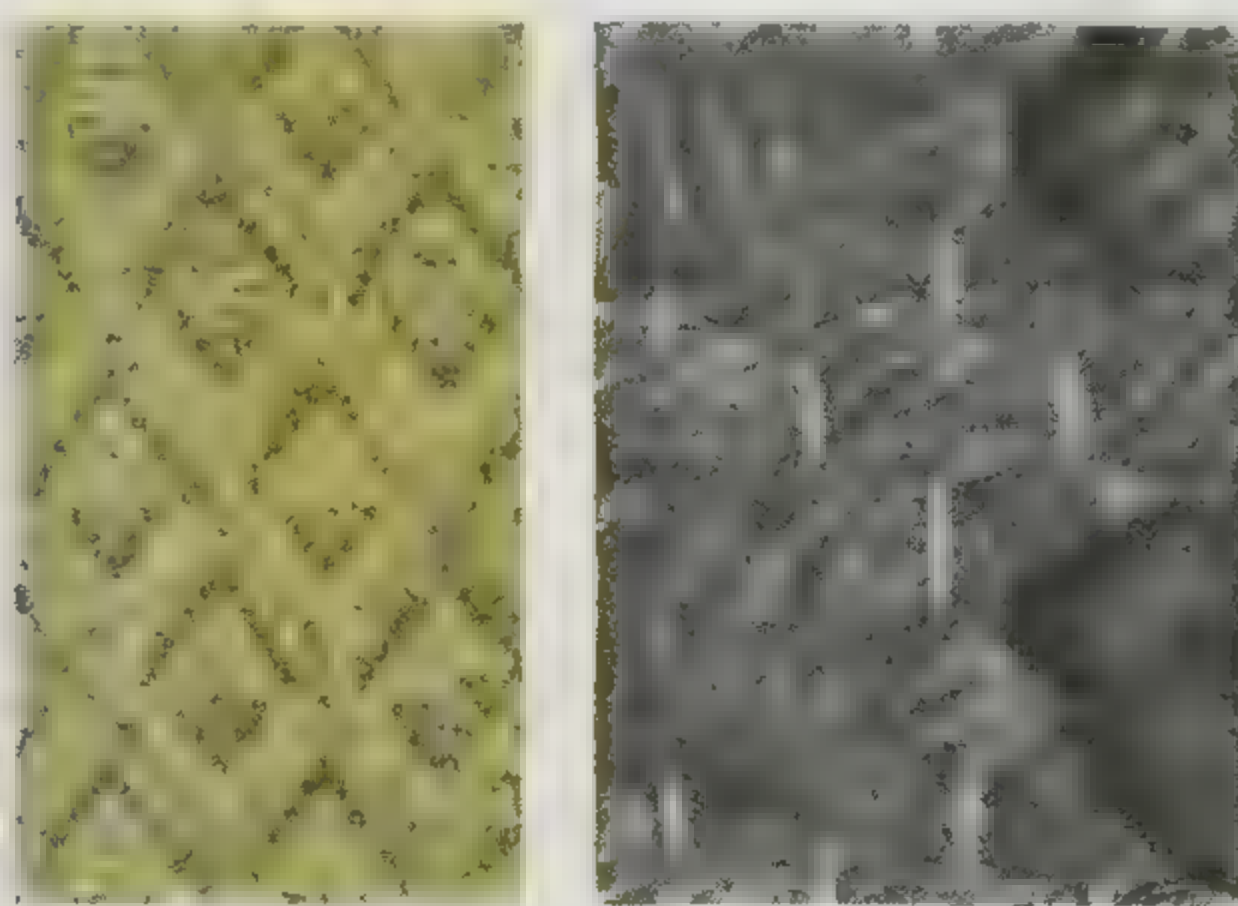
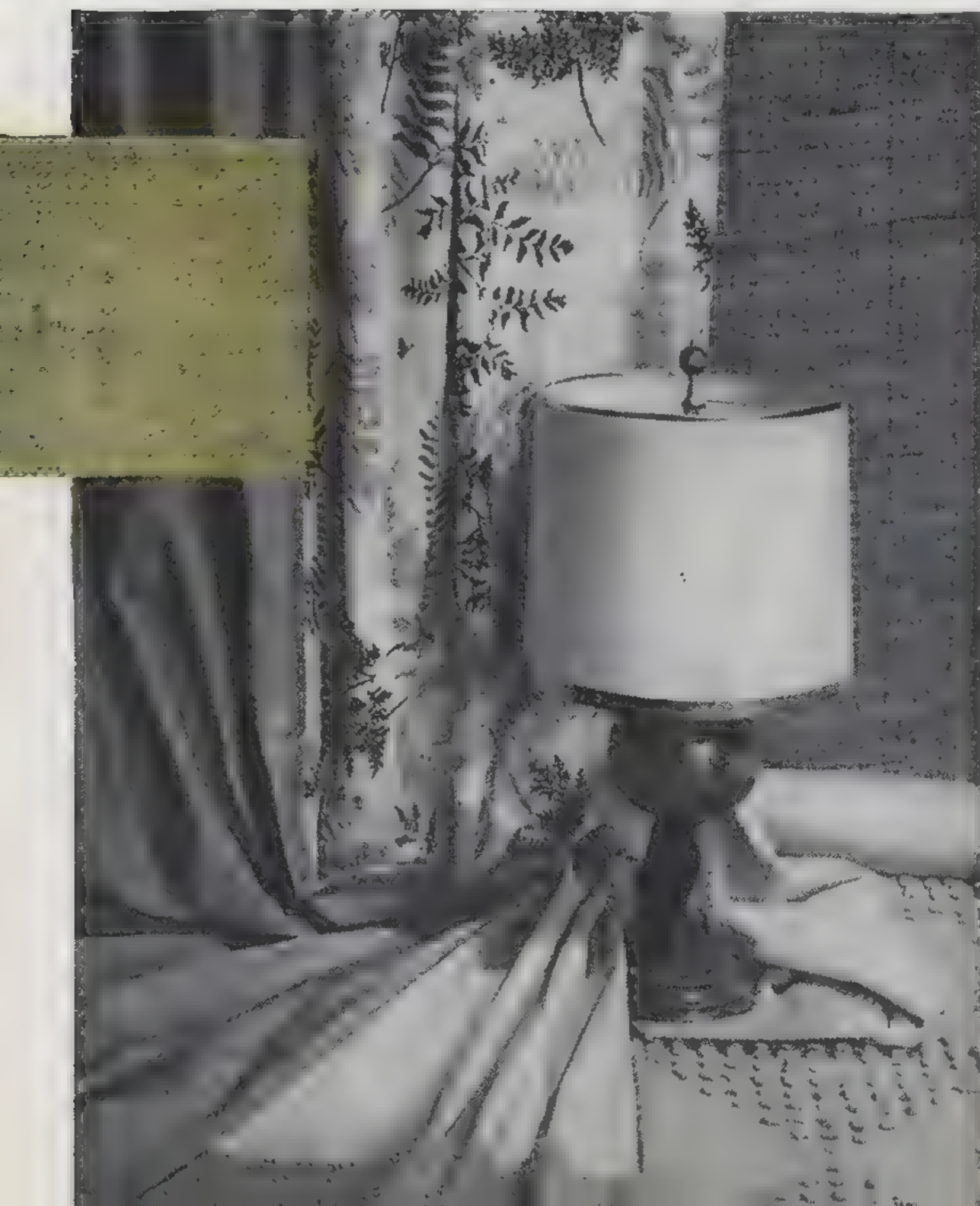
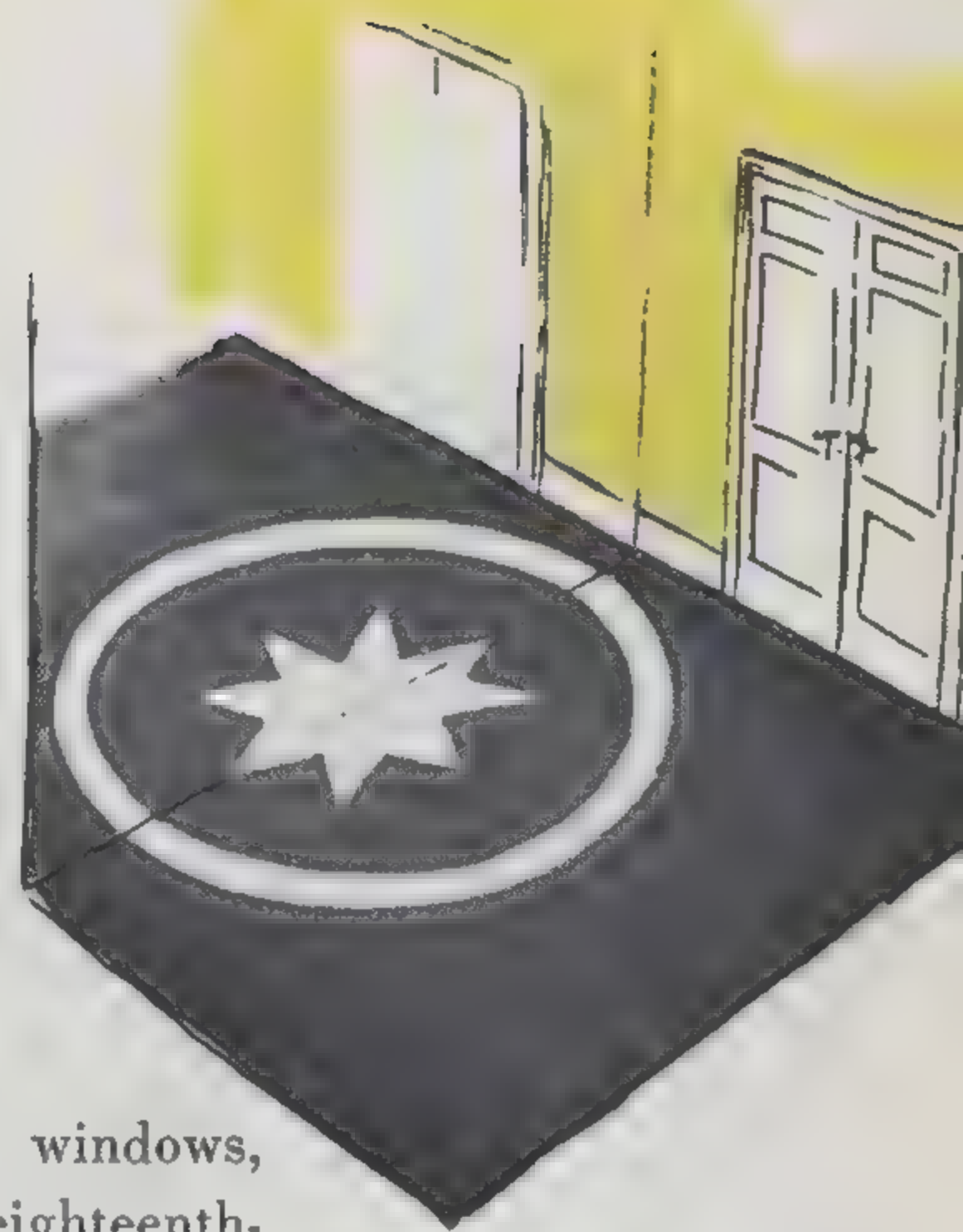


## MIRROR TROMPE-L'OEIL

For difficult, deep-set windows, shades painted in the eighteenth-century fashion, or old French wallpaper panels glued onto roller shades. At night they will look like painted panels. If you have large glass areas to curtain, use ample yardage but perhaps inexpensive material, for instance, printed filter cloth; or percale sheeting, dyed, and hung on brass rods in the French manner.

One beautiful piece of furniture, worth six mediocre pieces, may be an economical extravagance, especially if it serves more than one purpose. For example: a break front that provides storage space for silver and linens; a writing table that can double as a grog or buffet table; a side table that unfolds to dining size.

(On page 148, information about the illustrations on these pages and those on pages 92-93.)



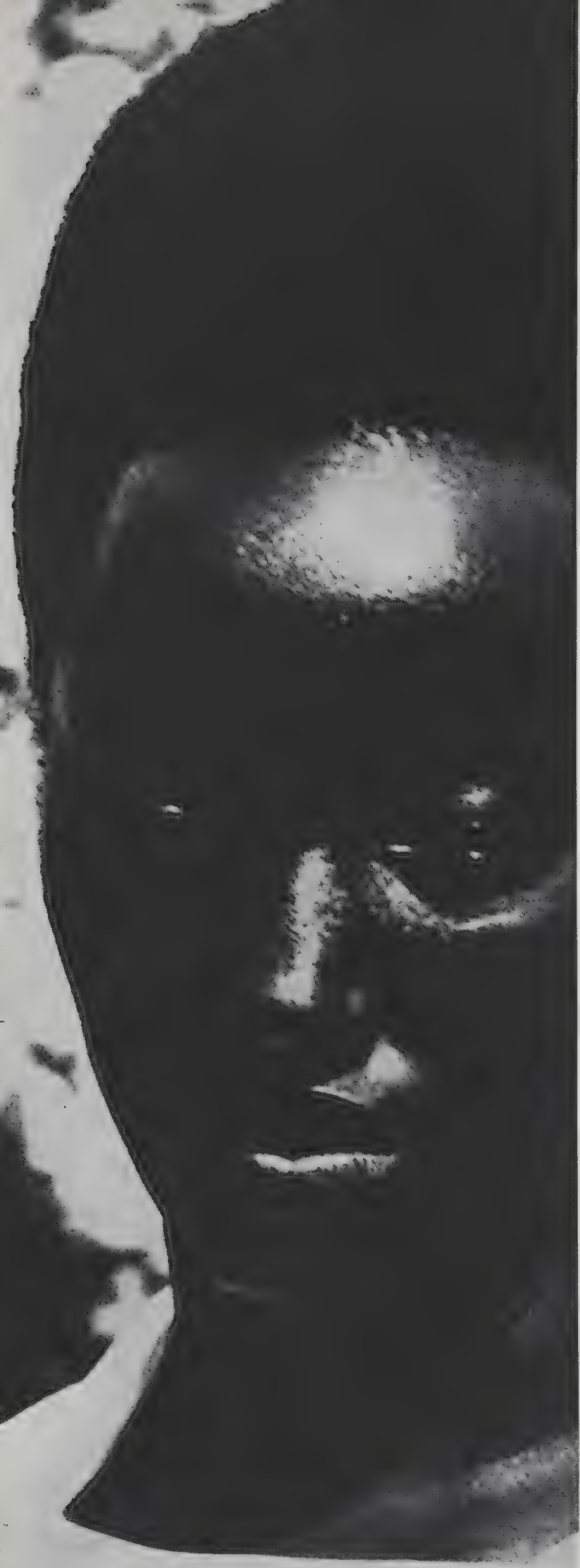
## A SCHEME FOR MODERN

## COLOUR POINT: THE CEILING

DEVRIES







# I N

**I**t was in the interior of the Congo that I met Mislá, a thin old man and a great chief among his people. He had heard of the stranger and had come bringing his gifts to welcome me. As he stood silently before me, there was something about him which made me silent too. We stood for a long, long time, then suddenly he extended his dried-up hands. In one was a large chicken, in the other two ripe papayas. My smile came from the bottom of my heart and his face lit up. Then his voice came . . . "Your belly, does she need for something?" I answered through my translator that my belly cried for sweet potato. Off he sprinted like the wind, his blue raffia cloth barely resting on his hips. Three times he came that day . . . potatoes, eggs, and pineapples. Three times he waited for just a smile.

From then on I received two live chickens every day and at least a dozen eggs. Every other day a little bleating antelope arrived . . . all gifts of the little chief, Mislá.

Each morning the mists hid in the branches of the trees, under the leaves, in the thick high grass, and in tiny depressions of the earth. At first I thought it had snowed and the wind was blowing the fine crystals before it. Then slowly the jungle took shape. As far as the eye could see only trees, tall grass, and empty skies.

It was through the fog that Mislá used to come. One day he arrived with many others from his village. Two men supported the antelope this day. One carrying either end of a stick on which the pleading animal was tied. I asked them to put it down and untie it quickly. The chief sprinted away like a deer, waving his arms violently in the air and shouting many words in his Tshikuba language. Everybody burst into uncontrolled laughter. When they had calmed down, my interpreter explained in halting French, "The chief . . . he plenty surprised that there be such a

The wife of the Watusi chief,  
photographed by Pearl Primus.



Notes by an extraordinary American dancer who recently  
spent a year in Africa rediscovering her native roots.

# AFRICA

BY  
PEARL PRIMUS

wonderful one outside Mushenge. He heart tell him you come from his Mushenge heaven . . . no palaver, always kind. When you go, he will pray for you come back soon." And they roared again, for the little chief Mislá was still wildly complaining in the distance, and the trees were echoing his voice.

I stood there till the sun had burned through to my bones. I stood there thinking. I looked at my skin . . . at my bare feet . . . I lifted my arms and prayed. There among the swaying palms in the quiet of the Congo I prayed, and I felt my lips quiver as I held back a shout. I knew then that I had not gone to Africa to study something, for I had become a part of that something. In me were the singing and the drumming . . . in me the hopes . . . the dances . . . the sorrow and the laughter of my people. That is why I had been adopted and renamed Omowale. I was no stranger but "a child returned home" to Africa.

Sometimes a strangeness creeps through me, even as I sit in the crowded New York subways and see the stations come and go. My mind records only the swaying palm trees and red earth roads which lead to the heart of the Bush. Peace seems to envelop me, my eyes close upon New York; and once again I am a wanderer, I am Omowale, child returned home.

I see the trail. It curves and climbs and plunges through the jungle twisting around huge jutting rocks and leaping among the dark silent palm trees. An orchestra of singing creatures is hidden under the leaves, their music a fantastic symphony. A log snaps and tumbles to the ground and from its branches birds of brilliant colours dodge across the trail. The path narrows down and the trees grow taller. Vines hang like hairs on each branch. The sun lies like lacework on the trail and blue sky peeps through the branches overhead. Oh! the jungle is a beautiful place, for through the dark deep green of thick trees and giant-leaved ferns, I glimpse tiny flowers, delicate pinks, delicious purples, grey silver, rosy-red, and yellow!

The trail stops for breath while three yawning logs

stretch across a muddy stream. Soon the path is a river and the water rises to the hips. The path emerges again, sloping gently upward. On either side are ponds of pure white water lilies. . . Suddenly, from nowhere, I hear singing. The women of Zor know I am coming and are racing down the path to meet me. Old women, their heads covered with tremendous headdresses of sheepskin, their ankles rounded with tiny bells, turning and stamping the earth to greet me. The head woman kneels. She closes her eyes, and as the turtle shells and horns are beaten to make hollow flat sounds she leans back to the ground, tapping the earth with her hands. As they dance me to the village this is the song they sing, the dust from their stamping feet forming a curtain between us and the sky.

"You black like we—  
You head make for plenty sense!  
You dance fine past lightning—  
You quiet like palm tree."

The talking drums had heralded my arrival. In a minute a new sight appears. Giants in skirts of raffia, faces masked, legs as long as the trunks of palms, come whirling down the path. These are the fearsome Devils. These are the country Devils, the greatest dance figures in Liberia. I am honoured above all men, for they have come to greet me. They will dance me before the chief. The jungle comes alive. The butterflies have disappeared. The silence has disappeared. There is only singing and laughing, turtle shells beating, and bells, and stamping feet, and me in the midst of all this, singing and laughing too.

Chief Mongru sits quietly smiling. His teeth are red from chewing the Kola nut. He parts his lips . . . "Anything you ask is yours, since you are my daughter." And so, again I have become part of a village . . . a village with round houses lying like mushrooms in the clearing. Tonight there will be no sleep. The Devils will sing, the drums will play, and I shall join the circle of the dance . . . swaying and chanting till morning comes. (*Continued on page 145*)





## FAN-SKIRTED BALL DRESS

Two sweeping fashion points are here—the fan skirt, the scarf. The rest of the dress is pure magnificence. *any* year. Green silk taffeta overshot with black, arranged in a series of intricate details. Dress, made to order. The jewellery, massed rhinestones, pendants. All, from Elizabeth Arden, whose new make-up, "Surprise," would be a likely, pretty colouring choice.





HORST

MRS. ANTHONY BLISS AND MRS. WILLIAM SIMPSON—  
COMMITTEE MEMBERS FOR “LA FÊTE DES ROSES”

Two of the ladies who are working to make “La Fête des Roses” one of the prettiest and most worthwhile parties of the season. Mrs. Bliss is chairman of the committee for the dinner-dance to be held on the nineteenth of this month at the Plaza, to benefit The Boys’ Club of New York. (Last year, The Boys’ Club provided recreation and health care for some 5,900 of the city’s young.) Parfums Caron have underwritten the whole party; have contributed, too, the special party favour held here by Mrs. Simpson—a fan with a vial of Caron’s perfume, “La Fête des Roses” in its wand.





HORST

### MRS. SEYMOUR CROMWELL

A tiny, erect, white-haired woman, Agnes Whitney Cromwell has managed throughout her life to reflect—earlier and more accurately than most—the temper of her times. Her childhood was spent in a huge, rambling house near Morris Plains, New Jersey; she was sent to school in Paris and, at the turn of the century, married Seymour Cromwell. Her life divided between New York and a country house in Mendham, between four sons and a growing interest in public affairs. Mrs. Cromwell became a leader of the Suffrage movement; was one of the first women to be appointed to public office in New Jersey as a member of the state Board of Education. Her parties were big and brilliant, a mix of the *beau monde*, intellectuals, and such liberals as Walter Lippmann, Sir Norman Angell, Judge Learned Hand; now that she is in her seventies, her parties are smaller but no less entertaining, she still abhors bores and banalities, keeps a mind and a heart open to new ways and new ideas.



# DEFLATING THE EGO

BY AGNES WHITNEY CROMWELL

**T**o claim that I grew up is an overstatement, as I never achieved more than five feet and a scant three inches.

I spent the years from fifteen to eighteen at a fashionable finishing school. The competition was not serious and I stood well in my classes. I had a large set of girl friends and a smaller number of youthful admirers. The girls of my group preferred each other's society but we threw the necessary crumbs to the young gentlemen for we knew their value at parties. We classed them among the other essentials—long glacé gloves, fans, and satin slippers.

My school career gave me confidence and I had no doubt that the wider world of New York society, to which I was to be introduced after my graduation, would grant me further laurels. Débutantes made their formal bows at two fashionable balls. The Assemblies and the Patriarchs were held in Sherry's vast suite. It was essential to have previously signed up partners for supper and the cotillion, and owing to the foresight of my relations, on that point I was secure. But real belledom was measured by the number of favours received during the figures of the cotillion. During my first long evening, I was presented with *one*.

It was a deflating winter and very long. At that time people hadn't the Palm Beach, South Carolina, Acapulco habit, and the New York season lasted from November till May. Permanent waves, powder, lipstick, and rouge were unknown. Our tired faces with their fixed smiles lacked lure. I had one modish gown, but the others were made in the house.

Towards the end of the season, the Bradley Martins, who had been spending a number of years abroad dividing their time between their London house and a Scottish moor near Inverness, returned to New York and decided to give themselves a Welcome Home fancy-dress party. The old Waldorf was chosen as a background, to be transformed by carloads of orchids sent from the south, and other floral decorations. All details were planned on the same scale and the cost of the entertainment, it was estimated, would amount to between three and four hundred thousand dollars. The country was passing through one of its recurrent financial depressions and the question was raised as to the suitability of investing so much money on a banquet. Mrs. Bradley Martin was indignant.

"Spending money on a large scale," she explained, "will help the situation. It is my chief reason for entertaining."

As usual, the dress I wore was made in the house. When I showed Miss Kelly, the local dressmaker, a print entitled "*Aux Billiards*," featuring a *soubrette* bending over a billiard table, Miss Kelly looked doubtful.

"The skirt is very short; won't you feel embarrassed?"

Her hesitation was not unfounded. Nineteenth-century dresses touched the ground. Even my blue serge tennis skirt ended in a small train. I assured her I would feel no shame, but refrained from adding that the prospect of displaying my shapely legs and ankles had encouraged me to select "*Aux Billiards*."

Miss Kelly rose to the occasion. The dress was charming and I set off for the party in high spirits, unprepared for the hurdle that awaited me. As I approached my hosts, who were standing on a dais in the antechamber to receive their guests, a large major-domo stopped me and asked, "Your name, please: the name of the character you represent, and the date. Everyone is to be introduced in that way."

For a moment I was baffled. How to give a name to the nameless *soubrette*!

I recovered quickly, told him my own name, adding Mademoiselle d'Aubilliard and a vague eighteenth-century date. As such, I received a hasty welcome from the hosts, but my difficulties were not over. A number of people asked me,

"Who was Mademoiselle d'Aubilliard?"

I looked incredulous,—“Don't you *know*?” . . .

## A Search for Celebrities

I was born an intellectual snob. Though we belonged to a privileged group we felt no responsibility for world affairs. "Nothing in the paper today," my uncle would say, throwing it aside, "nothing but politics."

I found these repetitious conversations boring and unenlightening. I was impressed by notables and longed to know my favourite current authors through the spoken as well as the written word. But the set in which my family moved included no notables. If its members thought of the matter at all. I am sure they felt (*Continued on page 140*)





## COUNTRY COATS; PRICE A POINT

Careful money for country clothes goes for simple, definite fashions that wear their years well, that can be currently sparked by a change of bright scarfs, of big, shining earrings. These, coats for careful money. *Above:* The shortcoat, a country standby. This one, boldly cut in beige wool with brown fleecy alpaca as collar and lining, \$30. Gold-plated hoop earrings, by Barclay. Both, Peck & Peck. Coat, also Seidenbach's. *Opposite:* The long loose coat in firm lines, soft camel-colour Stroock wool. By Vernon, about \$65; at Bloomingdale's. Capeskin gloves, \$7; at Bonwit Teller. The felt Knox hat, \$9; Best's. Coat, also at Filene's.









## COUNTRY CLOTHES; PRICE A POINT

For a busy life, the clothes on these two pages, to wear in the country, in the city (and on trips in between). One part of the news, the limited price; the other part, the unlimited locale of these fashions. *Above:* Jacket and skirt of beige Cone corduroy, plus a black wool jersey sweater. For tea by the fire, you might replace the sweater by pearls—a low bib or a neckband, depending on how high you draw the Talon zipper. The jacket and skirt, \$18. Sweater, \$8. All by Henry Rosenfeld. At Russeks; Kaufmann's. *Below:* Dress of navy-blue worsted jersey, in two parts. To wear together, as here (with a bright dangle necklace added), or divided and teamed with companion pieces. Dress, by Nelly Don, \$20; Bloomingdale's. *Opposite page:* A little-boy shortcoat of camel's hair for the country, over almost everything—most often, perhaps, with a narrow dark skirt, a beige pull-over, a bright tie. Coat, by Rosenblum of California, \$30; Russeks. Jantzen sweater, \$8; Bloomingdale's. Monet earrings; Altman. Coat, also Kaufmann's; Frost Bros.















## YOUNG PARTNERS: DRESS & FAKE FUR

Fake furs, real fashion, as shown on these pages: each fur jacket designed for a dress. Priced together, worn together, any one of the dresses or jackets could lead a divided life—plus another partner. *Opposite page:* For an evening in white: fake broadtail jacket over a short dancing dress. You might wear the jacket with any colour, any length dress. Jacket and rayon chiffon dress with rayon taffeta slip, by Anne Fogarty, \$60; Lord & Taylor: Jays; Neiman-Marcus. *Above:* Lumber jacket of fake grey Persian topping a grey worsted flannel dress. The jacket's social life might whirl around yellow taffeta or red jersey. The dress and jacket, \$40. At Bloomingdale's; J. W. Robinson. The red rose, by Engel, \$1. From Saks Fifth Avenue. *Right:* Fake black broadtail jacket casting a half shadow over a black wool jersey sheath. For day, you might add pearls, a velvet helmet as here. Jacket and dress, in Heller jersey, by Anne Fogarty, \$75. The gloves on this page by Shalimar. All at Lord & Taylor.







## YOUNG DRESSES, YOUNG PRICES

Here, three young party dresses with the price a point (top, \$40). All, day-length, for full-length evenings. *Above:* Late-day black velveteen sheath for cocktails on. Add, as shown, its black rayon net overskirt for dancing evenings. By Alice of California; sheath and overskirt, \$25. Van Raalte gloves, \$3. All, Saks 34th. *Right:* Dinner-theatre jacket softly tailored of black rayon lace, the cuffs closed by rhinestones. Under it, a crisp string-strap sheath of black Hafner rayon taffeta. Both, by Anne Fogarty, \$40. From Lord & Taylor. *Opposite page:* A short, sweeping statement in white rayon bengaline with a ring of fur, a rose. Dress by Arkay, Jr., \$30; at Lord & Taylor; The Broadway. Background, both pages: Terrace Room, Hotel Plaza.











SPECIAL EVENINGS:

## THE REDINGOTE BALL DRESS

*Left:* For a ball dress to be as important as this, as beautiful as this, and less than fabulous in price—is a pleasure. Stiff white rayon faille belled over a pale blue rayon satin underskirt. By Capri, \$125. Newton Elkin shoes, \$25. All, Lord & Taylor. Dress also at Blum's-Vogue. Necklace of rhinestones and fake pearls, designed by Balmain for La Tausca, \$30 plus tax. At Saks Fifth Ave.

MANY EVENINGS:

## THE BRIGHT VELVET SHOE

*Opposite:* Its news, and part of its beauty, and its stand as a fashion *investment*—are in the velvet shoe's deliberately *un-*matching the colours with which you wear it. The rhinestoned red velvet opera pump (pink dress); \$27. The green velvet and satin sandal (white dress); \$23. Brown velvet, satin bound (red dress); \$24. All shoes by Palter DeLiso. Shown with them, Bryan's nylon stocking reinforced only at the toe, \$1.95. All, at Bonwit Teller, N. Y. Shoes also at Marshall Field; The Blum Store; Neiman-Marcus.





FRANCE MCLAUGHLIN





NEW PALETTE  
FOR EYE MAKE-UP





*Opposite page:* Chart of Revlon's new spectrum eye make-up tones for a season (this season) in which the eyes are the focal point of make-up. The purpose: frankly to compliment self or costume colouring. The means: mascara, eye shadow, eye-liner pencil, all in subtle shades to accent the colour of the iris itself, and the skin, hair, costume; to give extra depth and definition to the whole eye. (All this without a trace of the old-fashioned black "beading.")

The new tone shown in the photograph is Revlon's Pistachio. New, too: lighter brown eye make-up tones for blondes and redheads; marcasite (a light black) for the grey-haired; a silver and gold overlay shadow for winter evening glamour.

The row of samples on the opposite page: six other new mascara tones, each accompanied by a choice of eye shadows, and beside them, a stroke of the related pencil shade. Beginning at the top: *With Blue Frost eye liner:* Fresh Violet mascara. Mauve Frost and Fresh Violet eye shadows; Ice Blue mascara, Ice Blue and Silver eye shadows. *With Walnut eye liner:* Birchwood mascara, Royal Blue and Blue Frost eye shadows; Titian mascara, Green Frost and Evergreen eye shadows. *With Evergreen eye liner:* Teal Blue mascara, Sea Frost and Teal Blue eye shadows; Pistachio mascara, Pistachio and Gold eye shadows.

All these costume colours for the eyes, by Revlon; the sharp pink on the lips, Revlon's "Stormy Pink" lipstick. All at Bonwit Teller; Frederick & Nelson; Joseph Horne.



HORST

## THE VELVET CHIGNON HAT

New coiffure line: the chignon, seen and seen again at the Paris showings. New hat line: the chignon, seen here as Tatiana du Plessix designs it. A twisted knot of ombré velvet ribbon (dove grey to steel grey) drawing the eye to the back of a shallow, slightly bicorné pillbox in shaded grey velvet. Made to order at Saks Fifth Avenue.









PENN

*From Paris—Lanvin's*  
 “17 ANS”

*Above:* From Lanvin, a ball dress as young as its name. A sweet dream for the prettiest débutante of the year; made of a great distance of white tulle spreading from a little strapless bodice. The skirt is wreathed in tulle ruching and pale blue ribbon that ties in a big sash-bow at the back. Henri Bendel.

*From Paris—Dior's*  
 “AMÉRIQUE”

*Opposite page:* Dior's name for a dress as airy-looking, as mildly pink and iridescent as foam. One of the timeless, great-beauty dresses that are dotted through the Paris collections. From a minimal, strapless bodice, clouds of tulle, swept back and showered with pink and mother-of-pearl paillettes. Henri Bendel.





## PARIS BALL GOWNS COPIED LINE FOR LINE



Wanted: a beautiful evening dress of unmistakable importance—at a less-than-fabulous price? Here, then, Paris designs at \$125 a copy.

*Left:* By Grès, a tunic ball gown in pale pink, a cowl neckline baring the shoulders above the little sleeves, pink roses circling the overskirt—rounded out by a pale pistachio lining. All in Bur-Mil rayon taffeta. *Below:* Airy volume as Balmain designs it. Parma-violet rayon net over a pink rayon taffeta slip, with a long scarf of rayon net to float from the shoulders.



*Left:* By Balmain, too, the bare-topped ball dress with its own little low-cut dinner jacket. In pink rayon faille; with grey rayon net. The silver kid sandals, \$36.

*Opposite page:* By Balenciaga, a ball gown in tinsel red Bur-Mil rayon paper taffeta, the billowy harem skirt caught up, higher at one side, by a climb of roses. Showing: ankle-tie sandals of black satin leaves, \$20. All these dresses copies, by Martini. The pseudo jewellery shown with them, by Eisenberg. The dresses, jewellery, shoes at Saks Fifth Ave. Dresses, also at Garfinckel's; Gimbels, Phila.; Ransohoffs; and the stores listed on page 150. All four photographed at the Hotel Carlyle.









MME. HUBERT BRICARD

## MANDARIN COAT IN MINK

*Left:* The design was drawn from an antique Chinese robe belonging to Mme. Bricard. She gives the translation—cut with the traditional wide sleeves, high side-slits—her own idiom of elegance by the way she wears it: tossed back from the neck, wrapped at a casual slant across the front. Designed for Mme. Bricard by Christian Dior—New York, in the mink mutation called “Starlight,” and executed by Aaron Reiss. Her jewels include a seventeenth-century Hindu necklace; Cartier bracelets and earrings.

## CAPE AND-JACKET SUIT

*Opposite page:* Arriving—the narrow-line suit with a bold rounded flourish of a cape as its third part. All in black wool tweed, the jacket and cape marked with passementerie. The sealskin collar of the cape rolls smoothly as a figure 8 into the cloth curves, these stiffened by a taffeta lining. The suit, cape, and black silk satin blouse are Sophie designs; to order. The velvet ear-muff pillbox, by Tatiana du Plessix, to order. Cocoa suède gloves by Roger Faré. All, Saks Fifth.





HORST

VOGUE, OCTOBER 15, 1950





## TRAIN-WISE: SMOOTH SUIT

For a train-wise suit: smooth firm cloth; an easy comfortable cut. These examples, photographed with the crack train of the New York Central Railroad, the famous 20th Century Limited, which rolls out a red carpet for its passengers at Grand Central, steams off on the minute for Chicago.

*Above, left:* Suit of pebble-grey bird's-eye Forstmann wool, by O'Rossen of California, \$85; Saks Fifth, Beverly Hills. Hat by Tatiana du Plessix, to order. Calfskin bag by Nettie Rosenstein. Both, Saks Fifth Avenue.

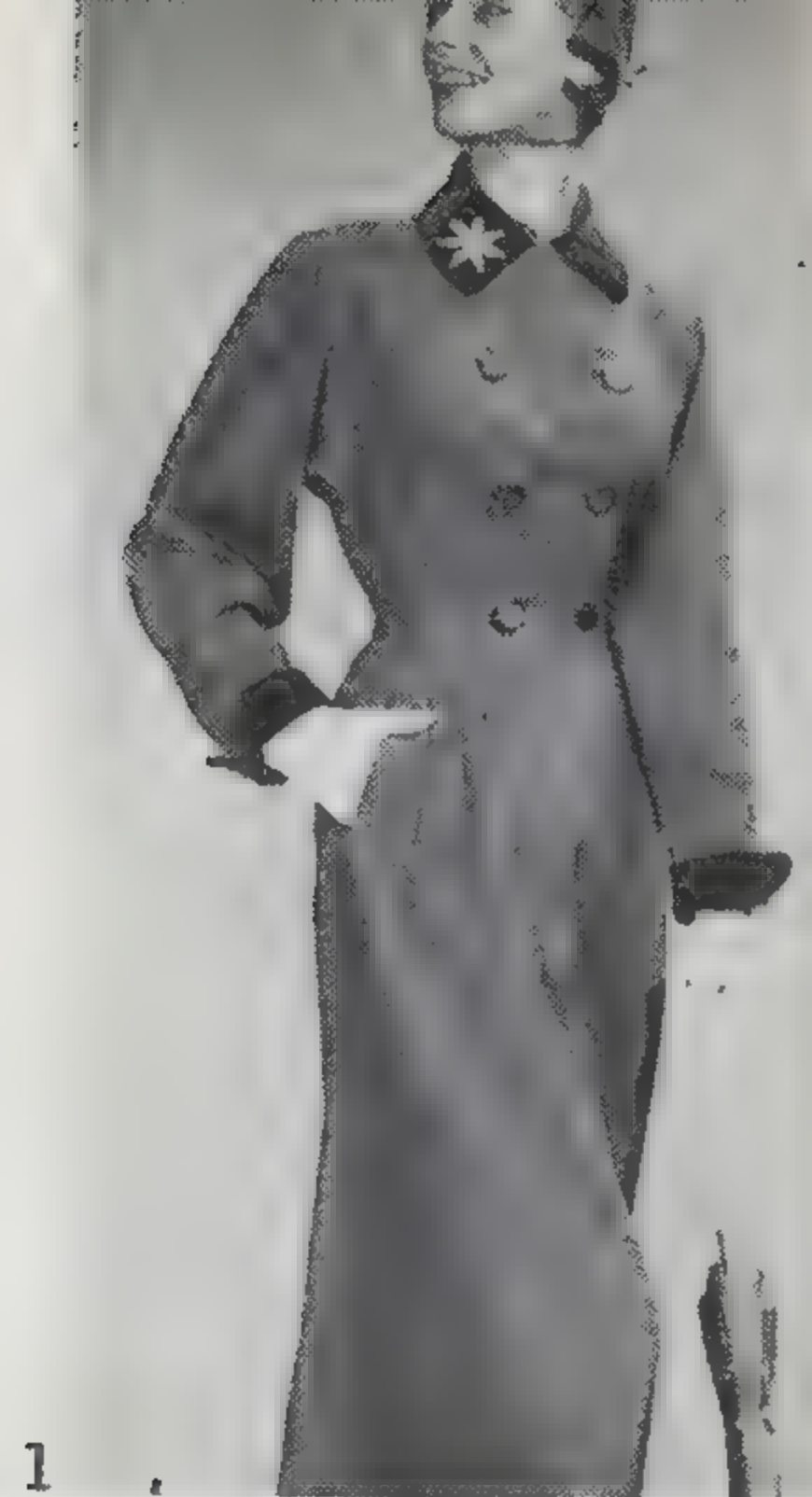
*Above, right:* Grey Juilliard worsted flannel suit; the scarf that fills in the horseshoe neckline, rust nubby wool—as is the beret. Scarf and beret, Tatiana du Plessix designs, to order; from Saks Fifth. Calfskin Pichel bag, Best's. The suit, by David Gaines, \$70; The Broadway.

*Opposite page:* From London, a worsted suit by Hardy Amies (to be copied). The suit, felt cloche (a John Fredericks Charmer for \$8), polished handbag, by Coblentz, and Amelia Earhart travel case, all, from Altman.









3

BALKIN



4

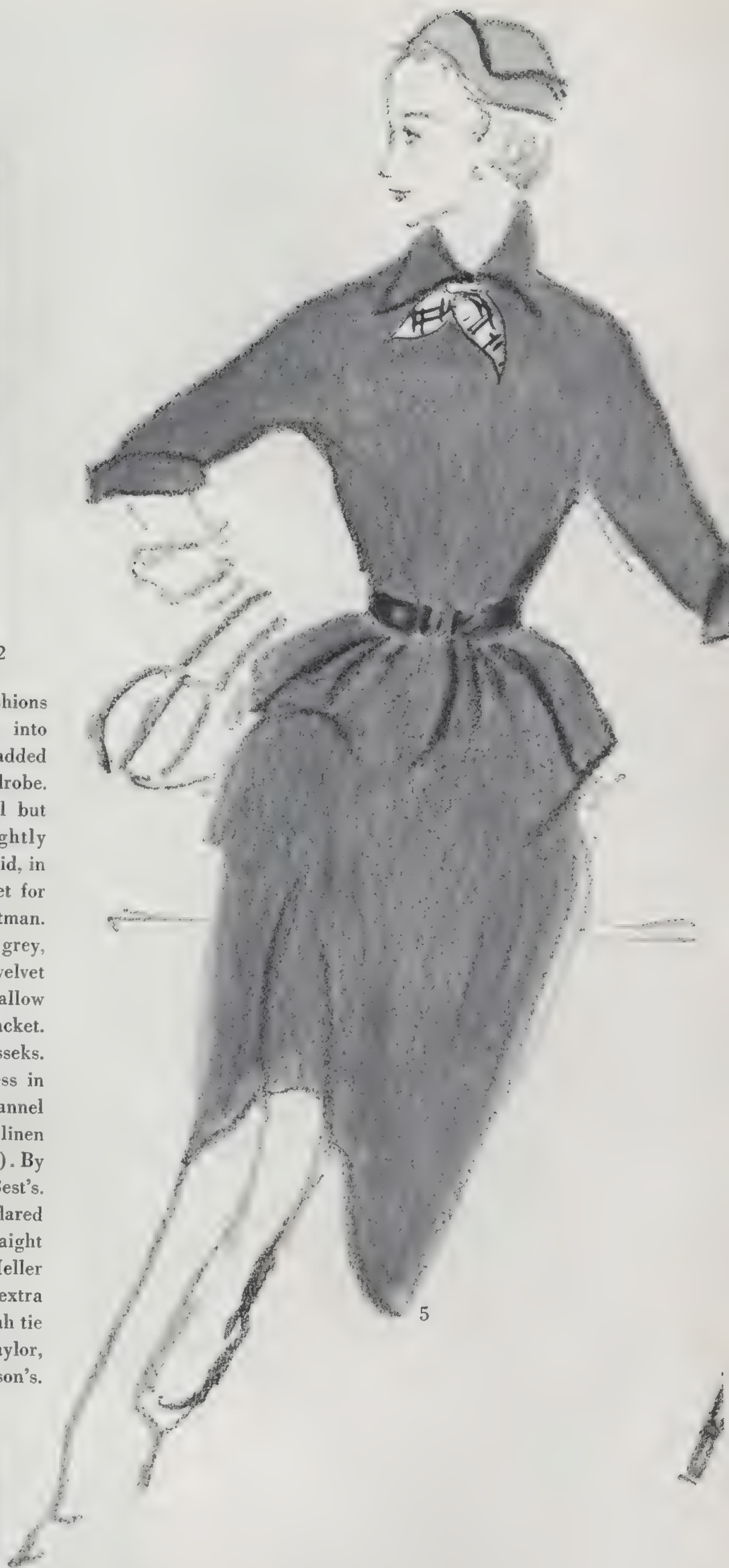
Here, sound and simple fashions ready to wear from now into spring. Any one might be added to, or be a backlog for a wardrobe.

1. Fitted flannel coat, full but straight-falling from lightly padded hips. By Lassie Maid, in grey wool with rayon velvet for collar and cuffs. \$50; Altman.

2. Wool flannel suit, Oxford grey, with wine-coloured rayon velvet as the overlay of the shallow horseshoe collar on the jacket. By Junior Deb. \$45; Russeks.

3. Pleated-bosom shirt dress in grey Burlington rayon flannel with winter news of a white linen collar (yes, it is detachable). By David Crystal, \$25. At Best's.

4. Young suit formula: flared jacket belted over a slim straight skirt. Here in black Heller worsted jersey. At no extra charge, the French silk surah tie and cuffs. Suit by Janet Taylor, \$40. At Lord & Taylor; Hudson's.



5

PRICE TAG  
ANONYMOUS





6

5. Everyday jewel: the simple soft black dress for early morning to late in the day—depending upon what you add. (For late day, it might be, for instance, a white beaded pillbox, a white fur choker, white gloves.) By Sacony, in wool-rayon-and-rabbit's-hair, \$25. At Bloomingdale's; Wm. H. Block.

6. Any-price favourite: the dress shaped like a coat. This, in rust worsted, slanted pockets, a "Y" of buttons. \$18; Franklin Simon.

7. The new trumpet skirt line in an afternoon dress of black Bur-Mil rayon crêpe, at the neckline, fake gems. By Helen Nash, \$23; Lord & Taylor; Thalhimers.

8. Three-part dress, complete as a suit, to wear as a suit alternate. Short red jacket, full red skirt, a blouse of red with grey, in Heller worsted jersey. By Henderson Casuals, \$30; Rosette Pennington; Woodward & Lothrop.



7



8

*Paymar*



# PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The Marines, their effectiveness even in the business of turning a phrase; their understated way of announcing an advance in Korea, "We bought ourselves a little more real estate." . . . The sombre twist on civic pride that makes every city consider itself Target One in the event of atomic attack. . . . The mimeographed notes clipped to engraved wedding invitations reading: "Owing to the anticipated early call to active duty of Mr. Smith, the date of this wedding has been advanced to . . ." . . . The sense of flashback as addresses change again to Pensacola, Norfolk, Quonset, Washington, and then to APO and a serial number.

PEOPLE ARE TALKING ABOUT . . . *Across the River and into the Trees*, Ernest Hemingway's first book in ten years; with its mix of melancholy, churlishness, and some forceful descriptions of modern warfare. . . . The British plays on Broadway: *Black Chiffon*, with Flora Robson as the disturbed mother accused of shoplifting; *The Gioconda Smile*, with Valerie Taylor as the woman with the smile; *Daphne Laureola*, with Dame Edith Evans as the lovely boozier and Cecil Parker superb as her wise, witty, and aging husband. Calouste Sarkis Gulbenkian—a power and a mystery in the Middle East where for thirty years he has been known as "G"—and his great art collection (Old Masters and French Impressionists) now on loan to the National Gallery in Washington. . . . The beauty of three new art books—*Renoir*, *Van Gogh*, and *El Greco*—the first in the series, *The Library of Great Painters*, each with fifty large colour reproductions.

PEOPLE ARE TALKING ABOUT . . . Raising funds for Radio Free Europe, the hard-hitting and much needed supplement to the Voice of America. . . . The New York City Opera Company's young Bulgarian bass-baritone Raphael Arie whose voice has a fine range of lyric shading, the strong blackness and tempest of the great basses. . . . *Trio*, the film version of another set of Somerset Maugham's bittersweet short stories, which come off even better than their predecessors in *Quartet*. . . . "The World of Silk," an exhibit covering two thousand years of the silk industry, at the Metropolitan Museum, the opening timed to the second International Silk Congress (October 16-20) at which fifteen countries will be represented.

PEOPLE ARE TALKING ABOUT . . . A perfect campaign song, "They Like Ike," from the new musical hit *Call Me Madam*. . . . Playwright Tennessee Williams' first novel, *The Roman Spring of Mrs. Stone*, a two-dimensional story on the tired theme of an aging American beauty living in Italy. . . . *Beaver Valley*, Walt Disney's extraordinary documentary of wildlife, its high point of enchantment the antics of otters. . . . An authoritative book, *Primer on Alcoholism*, which tells families how to cope with their invalids, written by Marty Mann, Executive Director of the National Committee on Alcoholism. . . . The relaxed, English wit of *The Vexations of A. J. Wentworth*, a schoolmaster novel by H. E. Ellis.

PEOPLE ARE TALKING ABOUT . . . The unexcelled perfection of Sadler's Wells great ballerina Margot Fonteyn. . . . Lawrence Tibbett in *The Barrier*, a compulsive, brutal opera on race prejudice. . . . Celeste Holm who fits the Washington comedy and romance angles of *Affairs of State* like a burr its chestnut. . . . Eddie Mayehoff's performance as a stuffed shirt and the brilliant fuzziness of the drinking scene in *Season in the Sun*, a comedy by Wolcott Gibbs. . . . One of the most important telephone numbers in New York, TRafalgar 9-1000, the headquarters of the new Doctors' Emergency Service with its directory of competent doctors ready to go on calls, twenty-four hours a day. . . . A fine comprehensive show at Knoedler's, "The Last Fifty Years in British Art," with paintings by Sickert, Sutherland, Piper, Augustus John, and some twenty others, which will later tour the country for the benefit of the English-Speaking Union. . . . The succinct motto for United Nations week "Today's best hope for Peace is U.N. plus You."





ANTHONY DUFF

## MORE COLOUR IN THE COUNTRY

Every season more men are wearing more colour in their casual clothes—for the beaches, the sun-spots—and gradually more colour is arriving in men's autumn-winter country clothes as well. On this page, two examples of the latest alternates to the traditional country habit of grey flannels, the once-inevitable companion to any tweed jacket. The brown wool flannel slacks (which could become, like grey ones, a conservative stand-by), \$28; the striped jacket, of Shetland wool, \$60. The wine-coloured slacks of wool flannel, \$33; the checked Shetland wool jacket, \$60. All by Baker. All at De Pinna; Garfinckel's. The background: Fostoria Kennels, Westbury, Long Island.

FRANCES MCLAUGHLIN









# THE ONE-COAT COAT IN FUR

*Opposite:* If one had to choose a single coat for travel, town, country, evening; if that coat were to be of fur—this might very well be *it*. Photographed on the deck of the French Line's new *Liberté* is a coat of black Alaska sealskin (its velvety look is fashion news, 1950). Bound, cardigan-fashion, in black Persian lamb (the latter, Hammer Brand processed). By De Leo, \$2,500\*. At Lord & Taylor; I. Magnin. Hat, Mr. John. Trifari necklace, at Lord & Taylor. \*Plus tax

# THE ALL-WEATHER COAT IN FUR

*Right:* An otter coat completely at home in the rain (otter: a fur of new fashion importance, weather or no). Gleaming Brazilian pelts are used for the body of the coat; Canadian river otter, for the wonderful, whiskery cuffs and collar. The look: a slouch coat, a Garbo coat. At Henry Greenhut; \$1,275\*. Her lean black rain boots, U. S. Gaytees, zippered; \$5. Best's. \*Plus tax









## UNDER \$35—UNDER FUR



The coat itself (same coat, in each photograph) was born under the \$ sign. A remarkable buy, really. Sheared raccoon, sheared to a short, purring depth. Warm-brown shade. Three-quarter length. Good sleeves, rounded collar. The price, \$595 tax *included*. From J. Diamond.

*Above:* At lunch, at the Press Box (where the filet mignon is one of New York's best luncheon buys) is a woman in heathery jersey. Excellent to wear all winter; long sleeves, a spreading, stitched collar. By Queen Make, in Wyner worsted jersey; \$18. Altman; Titche-Goettinger.

*Right:* Separates with the look of a dress. Navy-blue worsted ribbed jersey. The top, \$15; the skirt, \$13; Russeks. Madcaps cloche, \$9; Saks Fifth. Scene, the Poodle Specialty Shop.

*Opposite:* Unpriceable satisfaction, a dress in rich colour, lean lines. Pacific wool crêpe in a warm, taupe shade—colour, lines, material of a winter backlog dress. By J. L. F., about \$30. Betmar toque, beige felt, \$9. All, Bonwit Teller. Dress, also I. Magnin; L. S. Ayres. In the background, a quick glimpse of the decorating studios of Dan Cooper at Rockefeller Center.



MORE IDEAS  
THAN MONEY

## FOR A SWEATER WARDROBE

The Sweater: one of the most priceless pieces of fashion ever invented. And so it goes right on *being* invented. Here, for instance. Five things you might do to everyday sweaters to give them newness, a made-to-order look. More ideas, page 142.

1. Sew to the sleeves of a sweater diamond-shaped patches. Use velvet or suède jersey or broadcloth—to match the skirt.
2. Try a V-shaped band of grosgrain or velvet ribbon beyond the V-neckline of a sleeveless sweater. Wear it over a skirt.



1

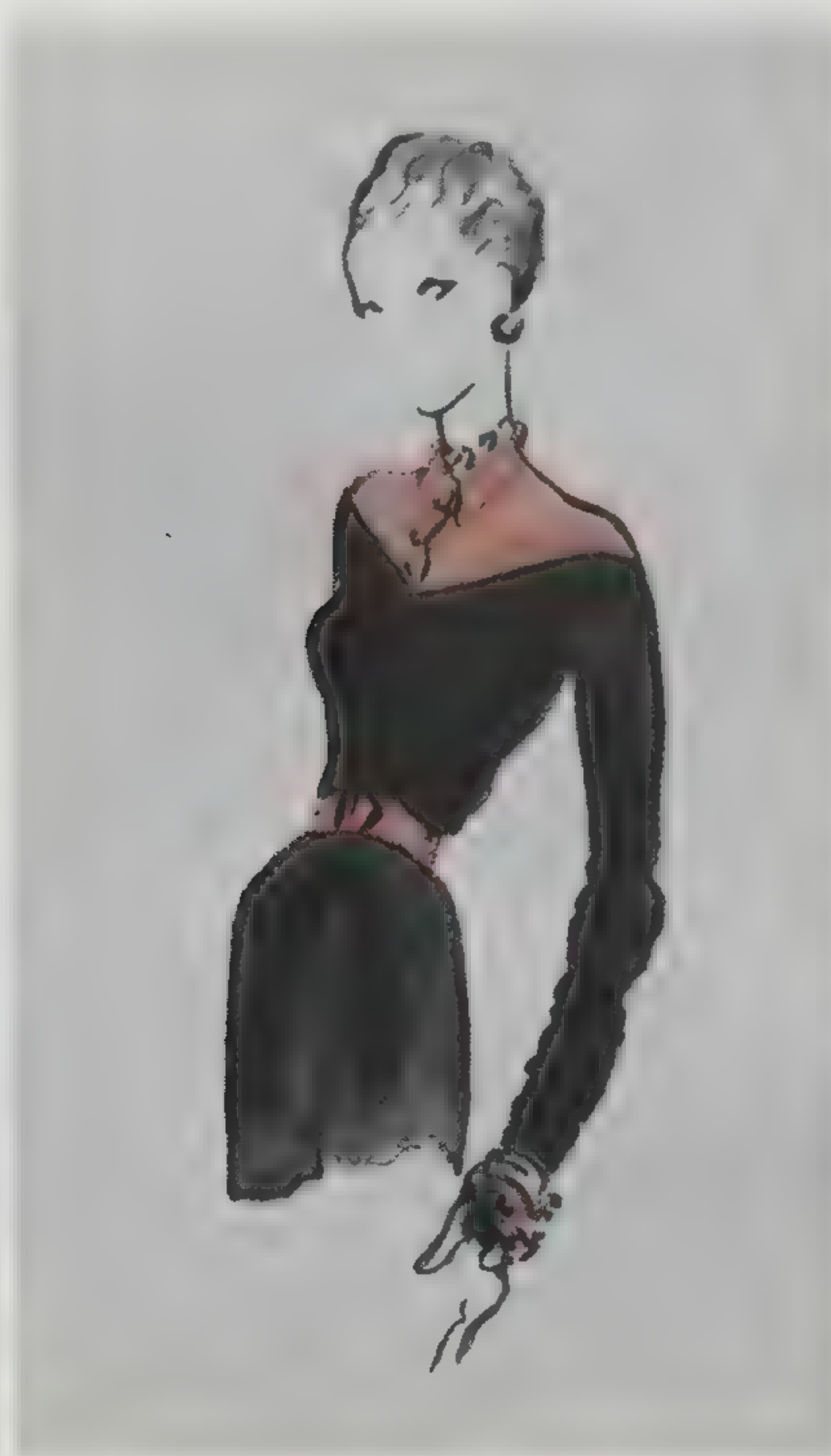


2

SKETCHES BY BABS RAWLINGS



3



4

3. For a Spanish-flavoured sweater, stitch—at bolero length around a cardigan—a grosgrain band. Cut the cardigan there, turn the edges. Add black passementerie tassels.
4. Wear an off-the-shoulder sweater over a satin, velvet, or jersey dickey to give a dual rôle to an evening sweater.
5. To make a consequential costume of a sweater and skirt, sew pockets on the cardigan to match the cloth used for the skirt.



5



# ARPEGE



# MY SIN

by

# LANVIN

*the best Paris has to offer*

Bottled and packaged in France





*Belvoir Castle*—founded by a standard bearer of William the Conqueror—  
now the home of this lovely modern Duchess.

## The Duchess of Rutland

The captivating charm of this slim, young Duchess glows out from her exquisite face—a face of enchanting individuality, and bright with promises of the gay, delightful woman that is her Inner Self.

# Hidden within you is an enchanting other self

### WAITING TO UNFOLD A NEW YOU

MANY, MANY WOMEN are enveloped in self-consciousness . . . *so needlessly* hampered by imagined shortcomings.

Actually—*no woman* has any right to keep on feeling insecure about herself. You can win a new possession over yourself and your life. *You can unfold a new and lovelier you.*

A wonderful power, deep-felt within you, can help you. This power grows out of the fascinating interplay between your outer self and your inner self—the way you *look* and the way you *feel*.

Surely you have noticed the difference it makes *to know* you look charming. It electrifies you with confidence that glows out from you to others. But, when you are not on good terms with your looks, a shadow

of self-doubt eclipses you. And there you are—standing right in your own way!

Start now to like yourself better!

Perhaps what you need most is a new liking for yourself. Why not start this very day to cultivate a new belief in *YOU!*

Set yourself an over-all goal of that charming person you want to be—and plan how to make her come true. Use the well-tried laws of health and beauty. Stretch, limber, rouse your body to bring circulation up, to firm muscles, ease nerves. Breathe deeply. Eat wisely. Drink plenty of water. Get relaxing sleep. And, of course—be *meticulous* about *cleanliness*.

How well is your face expressing you?

Does your face show the very nicest you there is? It can. It *will*—if you give it a little loving attention each day. Your skin, especially, really hates to be forgotten. So

make your first beauty essential *clean, clean* skin. And, make it a forever habit *always* to cleanse your face *with cream!*

#### "Outside-Inside" Face Treatment



A particularly rewarding way to give your skin fresh-out-of-the-bandbox charm is the "Outside-Inside" Face Treatment with Pond's Cold Cream. This treatment acts on both sides of your skin. *From the Outside*—soft fluffy Pond's

Cold Cream cleanses and softens your skin as you massage. *From the Inside*—every step of this treatment stirs up circulation.

*Always at bedtime*—day face-cleansings too—give your face Pond's care, *this way:*

*Hot Stimulation*—a quick splash of hot water.

*Cream Cleanse*—swirl light, fluffy Pond's Cold Cream all over your face to soften dirt and make-up—sweep them from pore openings. Tissue off.





*The Duchess of Rutland* says: "I am just devoted to Pond's Cold Cream. It is perfection for cleansing." Her complexion has the fresh, sweet look of a damask rose.

**Cream Rinse**—do another Pond's creaming to rinse off last traces of dirt, leave skin immaculate. Tissue lightly.

**Cold Stimulation**—a tonic cold water splash.

It's quick, it's easy! Your skin feels so soft—looks so glowing, so *very* clean!

*The Duchess of Rutland* says: "My face looks ever so much fresher after this treatment with Pond's."

**If your skin is dry**

After 25, many women notice their skin is begin-

ning to have a dry look. The reason is that from 25 on, the *natural* oil that keeps skin soft starts decreasing. Before 40 skin may lose as much as 20% of its own softening oil. And skin without enough oil will seem to shrivel, begin to look dry and older.

A truly remarkable job of helping to *re-oil* drying skin is done by Pond's *rich* Dry Skin Cream. This special cream is very rich in lanolin—most like the oil of the skin itself. It is *homo-genized* to soak in better. And, it contains a special softening *emulsifier*. Work this rich cream in *thoroughly* for *extra* night softening after your

regular cleansing. Dry skin seems to "drink it up."

**If heavy make-up doesn't suit you**

Choose a powder base that is *greaseless*, colorless, sheer. Pond's Vanishing Cream is *perfect*. Misty white in the jar, it suits all skin tones. Smooth on a thin film before powdering. It leaves skin soft, velvety, *keeps* make-up exquisite.

And, when you want to "pretty-up" fast, just treat your face to a 1-Minute Mask with Pond's Vanishing Cream. Cover face (except eyes) with the cream. *After only 1 minute*, tissue off *clean*. See the fresh, new brightness of your skin!

**Be an "Angel Face" always**

Foundation and powder all-in-one, Pond's Angel Face smooths on with its own puff and *stays*. No water, no greasy fingertips, no spilly powder. Angel Face brings you *heavenly* flattery in six perfect shades.

And—**BIG NEWS!** Pond's Angel Face make-up now comes in a charming *new mirror case* (as well as the sweet blue and gold boxes)! This mirror case is sleek as ivory, etched with golden tracery. It's *very slim* for your handbag. Flip it open, you see a full-view mirror, a satin-back velour puff . . . and Pond's Angel Face! It's quite the sweetest make-up a girl can find!

Lips *bright*, lips a little *daring*—fashion says. Perfect on both counts is Pond's "Lips" *Rascal Red* . . . or Pond's "Lips" *Heart Throb*. You'll find eight Pond's "Lips" shades—in the new, improved formula that *stays on even longer!*

*It's such a wonderfully lifting, happy thing to unfold a charming NEW YOU. So never, never neglect the big, little details that can do so much to make you look lovelier!*



To help you become your loveliest self—these world-beloved Pond's aids to beauty.

*Remember* it's not vanity to develop the beauty of your face. Beauty and happiness go hand in hand. When you look lovely you come a-light with a most charming, happy confidence—and other people are drawn to the *real* Inner You.



"That Formfit Look"



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ONLY FORMFIT MAKES Life BRAS, GIRDLES, FOUNDATIONS

## VOGUE'S PARIS PATTERNS

(Other views of patterns on pages 88-89)



*Left:* Tailored suit, by Balmain. No. 1114, sizes 12 to 18 (30 to 36). For size 16 (34): about 3¼ yards of 54-inch material, \$2.50.



*Right:* Coat-dress, by Lanvin. No. 1120, sizes 12 to 18 (30 to 36). For size 16 (34): about 4 yds. of 50" fabric with nap. \$2.50.



*Left:* Wool dress, by Robert Piguet. No. 1119, sizes 12 to 20 (30 to 38). For size 16 (34): about 2¾ yards of 54". \$2.50.



*Right:* All-day dress, by Jacques Fath. No. 1117, sizes 12 to 20 (30 to 38). For size 16 (34): about 3¼ yds. 54" fabric. \$2.50.



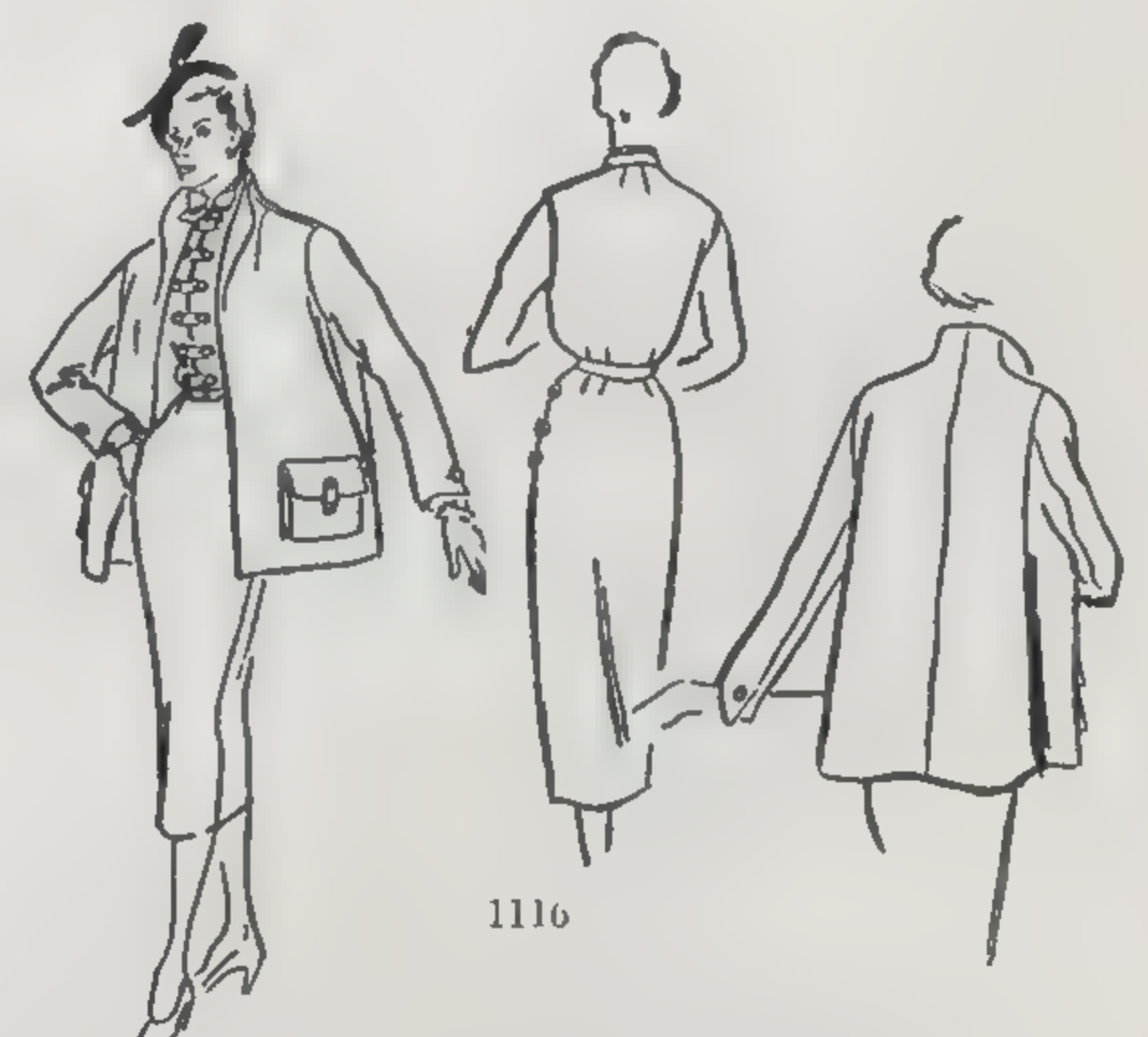
*Left:* Dress and jacket, by Jacques Heim. No. 1121, sizes 12 to 20 (30 to 38). Size 16 (34): 4 yds of 50" cloth with nap. \$2.50.



*Right:* Evening dress, by Paquin. No. 1118, sizes 12 to 20 (30 to 38). For size 16 (34): about 7½ yds. 39" fabric with nap. \$2.50.



*Above:* Shortcoat, by Schiaparelli. No. 1115, sizes small (30-32), medium (34-36), large (38-40). For 34-36: 3½ yds. 54"; contrast: 1¾ yds. 35" with nap. \$2.50.



*Left and above:* Four-part suit, by Molyneux. No. 1116, sizes 12 to 18 (30 to 36). Size 16 (34): 4½ yds. 54" fabric. For blouse and lining: 4¾ yds. 39". \$2.50.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.





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with its wild sweetness...its exquisite tartness.

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the persuasiveness of rose, the courage of red.

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Cheek Rouge, 1.50

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Eye-Shado, 1.50  
Eye-Stopper (self sharpening pencil), 2.75  
Face Powder, 2.00, 3.50  
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# GULISTAN

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## CARPET



## MILES-A-DAY SHOES



For easy going when the schedule calls for covering a good deal of territory, such shoes as these—lightweight, soft-but-firm, with moderate heels.

*Above:* In cut, a country classic, with a low stalwart heel, the familiar fringed tongue overlapping a rather high-cut front. Special endowment: the lightness of unlined brown reversed calf. By Arnold Authentics. \$18.

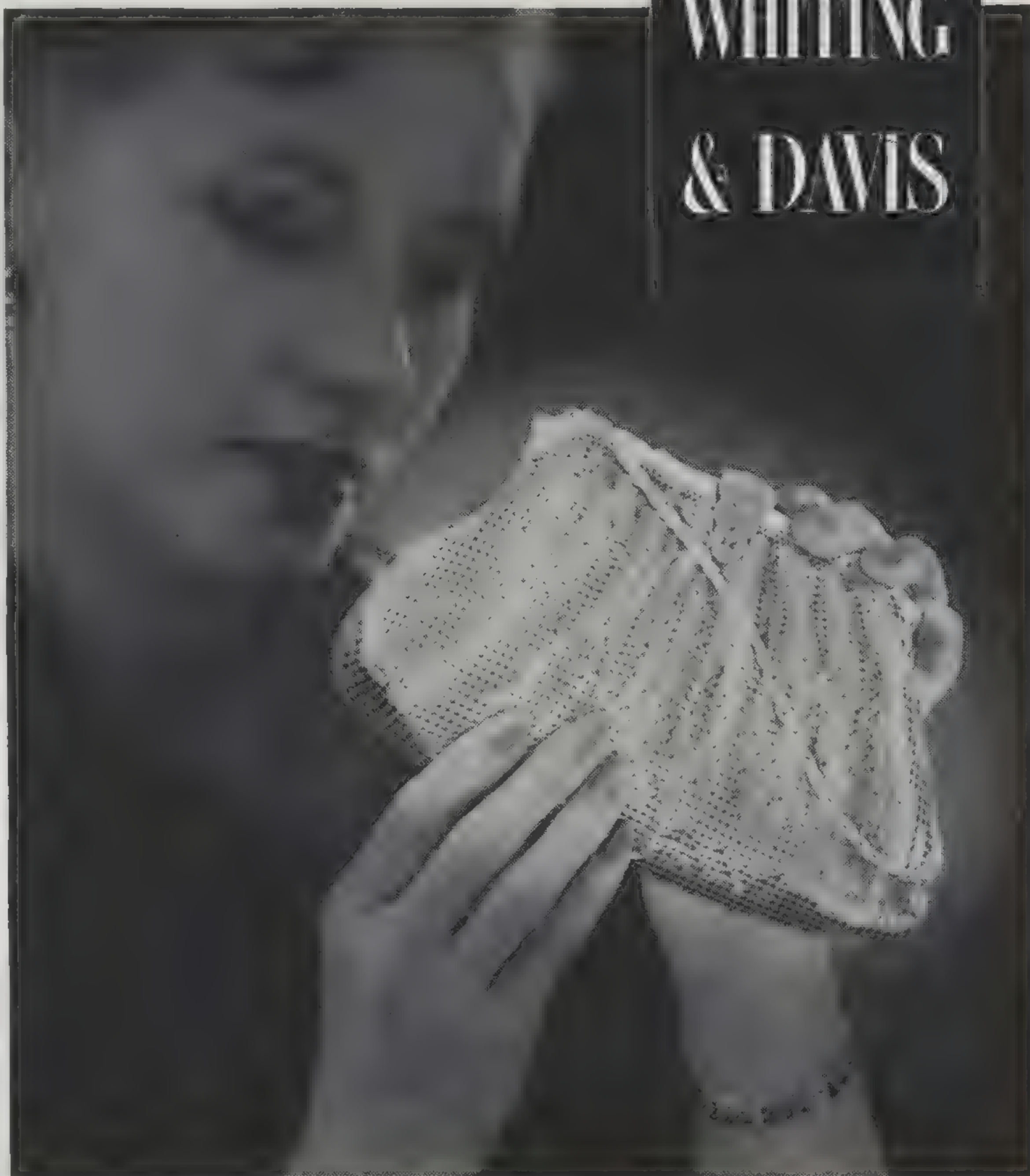
*Below, left:* City shoe built for mileage. In unlined black suède so light and soft that it is called "tissue," the narrow tie and the vamp line marked off by tapered touches of saddle-stitching. \$19. *Below, right:* Famous for comfort, the Oxford tie. Here, for town, in unlined black calfskin, the front lightly saddle-stitched. \$19. Both of these by Tisshoes. All, this page, at Bonwit Teller.



# Gifts for

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& DAVIS

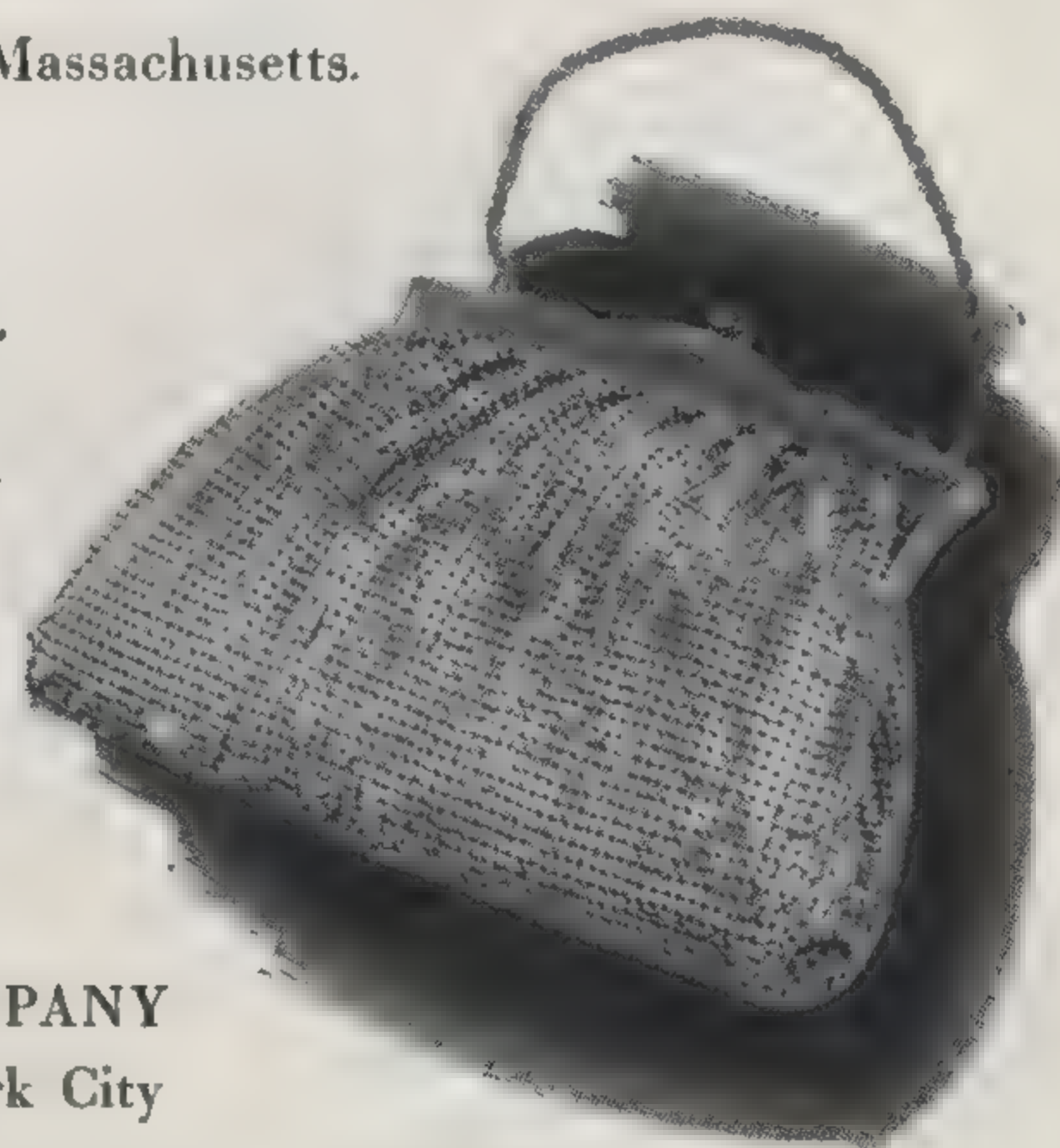


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## DEFLATING THE EGO

(Continued from page 103)

the place for authors was on shelves and not in the drawing-room.

"Couldn't we," I suggested to my mother, "have more interesting people in this house? Even a few would make a difference."

"The people who come to this house," she said reprovingly, "are our friends. They are very nice."

To me, it seemed that they weren't very nice; they weren't nice at all. They seemed conventional and commonplace, insulated against new or disturbing ideas, their conversation weighted with platitudes. Being a minority of one, shy and inexperienced, I sometimes questioned the validity of my tedium as I listened to their insistent and unsupported dicta, but usually I felt justified. Somewhere I felt sure there must be conversation more stimulating and enlightening. I read historic memoirs through whose pages great hostesses moved in a vivid pattern and regretted that I had been born too late to take part in their spirited gatherings.

One day I received a letter from a friend living in the country. "Will you come," it said, "and spend a week with me? Rudyard Kipling is here, recuperating from a serious illness. He is better now and needs distraction."

To be asked to meet Rudyard Kipling, then at the height of his fame, to be considered capable of "distracting" him, restored my confidence. My acceptance was sent by the earliest post. I spent the intervening days refurbishing my wardrobe and my mind.

The afternoon I arrived at my friend's house, the butler ushered me into the library, explaining that "madam" was occupied, but would shortly join me. I sat down to wait. The room was in twilight and appeared empty until an armchair was pushed back from the fire and a man rose to his feet. He was of medium height with dark hair and moustache. He wore glasses. After looking at me for a moment, he said,

"I am Rudyard Kipling."

I was in the Presence. I was awed. But it was necessary to say something and I was about to reply, "I am Agnes Whitney," realizing that my announcement would carry neither information nor interest, when our hostess bustled into the room and took charge. After the introductions were completed, she turned to Mr. Kipling.

"Come, come, Rudyard," she admonished, "it is time for your afternoon nap." And to me, "You, Agnes, may stay and tell me your news."

For several days I saw little of Mr. Kipling. He still required rest and only appeared at dinner. The week I had looked forward to so eagerly was going by and I had had little opportunity to talk or listen to my first celebrity. It was disappointing. But one morning, as I was reading on the porch, an unexpected voice addressed me,

"Would you like to take a walk?" it said. "There is a nice little studio in the orchard. It's only a step from here."

This was the chance I had waited for, the chance to be "distracting," but the challenging statements I had prepared, the witty persiflage, were forgotten. My mind was a blank. In silence we walked across a narrow strip of lawn through a wicket gate, into an apple orchard whose trees were in full bloom. I made a supreme effort and heard myself say,

"This is one of the perfect moments of my life."

I blushed as the fatuous words hung in the air, but Mr. Kipling showed no surprise. He accepted my outburst as a girlish tribute to the lushness of nature.

The studio consisted of one large room. A grand piano stood at one end, an easel with palette, brushes and tubes of paint at the other. Between these instruments of the arts, comfortable chairs were scattered. I sank into one and tried to regain my self-possession. Mr. Kipling picked up a book and began to read aloud, but put it down again and paced to and fro reciting from an unerring memory. After intoning a chapter from Ecclesiastes, he paused before my chair.

"Can you define a grasshopper?" he asked.

"A creature with legs above its feet to hop with-all," I replied promptly.

He nodded approval. "You know your concordance, and that's a good thing."

I was pleased, but my pleasure was short-lived. He turned from the Bible and began reading his own poems and ballads.

"You know that one?" he asked at the end of the first.

"No, not that one."

Though I was familiar with his prose, I knew little of his verse. He continued to recite.

"You know that one?"

"No, not that one."

Seven questions and seven negative answers were repeated. At the conclusion of the eight poems I decided to take a desperate chance.

"I know that one very well."

"Do you?" He laughed. "It has never been published. It is coming out in my next book." . . .

### THE "LOCALS"

I was fortunate in marrying a man who was a perfect host. He made each arrival feel that he liked him or her the best of all his guests.

When we were first married, and lived in the country, the arrival of babies had excluded many of my social activities. My sister and my sister-in-law adjured me.

"You never are seen anywhere in the county," said my sister. "People think Seymour has married unfortunately and keeps you out of sight."

"The Locals," said my sister-in-law, "think you are probably crazy and spend your time pacing up and down the terrace tearing your wedding veil, like Rochester's wife in *Jane Eyre*."

(Continued on page 141)



## DEFLATING THE EGO

(Continued from page 140)

As a matter of fact, the Locals gave as little thought to me as I did to them. My husband was always welcome, but when, on rare occasions, I went with him to any social gathering, I felt like a superfluous package.

A drastic social program finally overtook me. Seymour, as President of the Hunt Club, decided to live up to his obligations by inviting the farmers from three counties, who had obligingly allowed the Hunt to cross their fields, to an *al fresco* lunch at the Fair Grounds before the annual races, and by giving a hunt ball at our house for the regular members of the Hunt on the same evening. To my small-scale mind, this seemed a vast undertaking, but Seymour carried through the preparations with his usual competence.

"Get yourself a smart new dress and be charming," my sister and sister-in-law insisted.

To get a smart new dress offers few difficulties, but to charm requires the cooperation of those selected to be charmed. On this score I had some misgivings.

The evening came. My part in the preparations was faultless. Big fires flamed in every grate, masses of flowers were skillfully arranged and

placed. My chef-cook and I conceived a perfect buffet supper. I felt exultant.

About two hundred guests arrived, out of whose number I recognized exactly ten. I exercised my charm as directed. I danced and talked with disarming gaiety. At two o'clock I began to sag, at three o'clock a glass of champagne restored some spirit, at four I sank into a chair and just let things happen. A hundred dancers were still delighting in the newest thing in Russian string bands, while others strolled in the terraced gardens.

At five, only six guests remained. I dragged myself toward where my husband and sister were standing together near the door. At the same moment the six laggards simultaneously decided that the time to leave had come. They each approached my sister, shook her warmly by the hand, and said,

"Good night, Mrs. Cromwell, thank you for a delightful evening."

This vicarious appreciation was not reassuring. My exultation diminished. . . .

Notwithstanding such youthful failures—probably through wishful thinking—the ego has survived.



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Gleaming facets of sultry grey cut beads capture the light — and reflect their beauty in your eyes, in your skin.

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Cleveland ..... Halle Brothers	Okla. City ..... John A. Brown Co.	Washington, D. C. .... Jelleff's
Columbus, Ohio ..... Union Co.	Phila. .... Strawbridge & Clothier	Tulsa, Okla. .... Brown, Durkin
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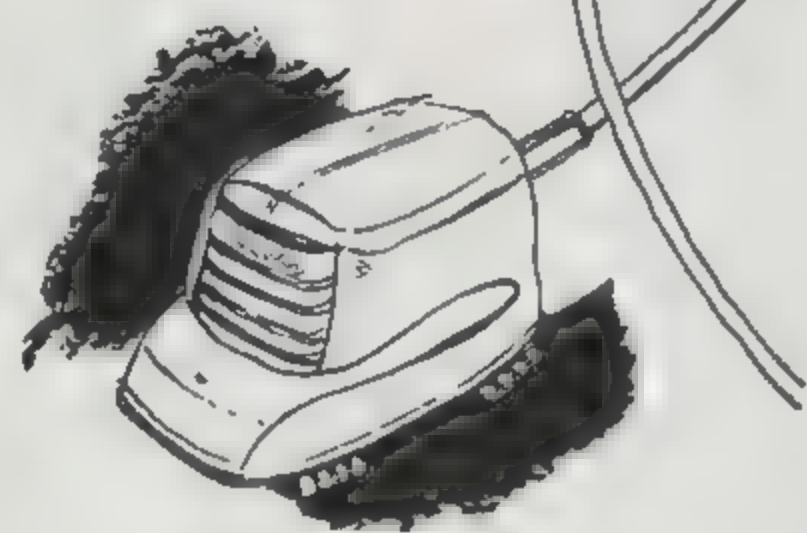
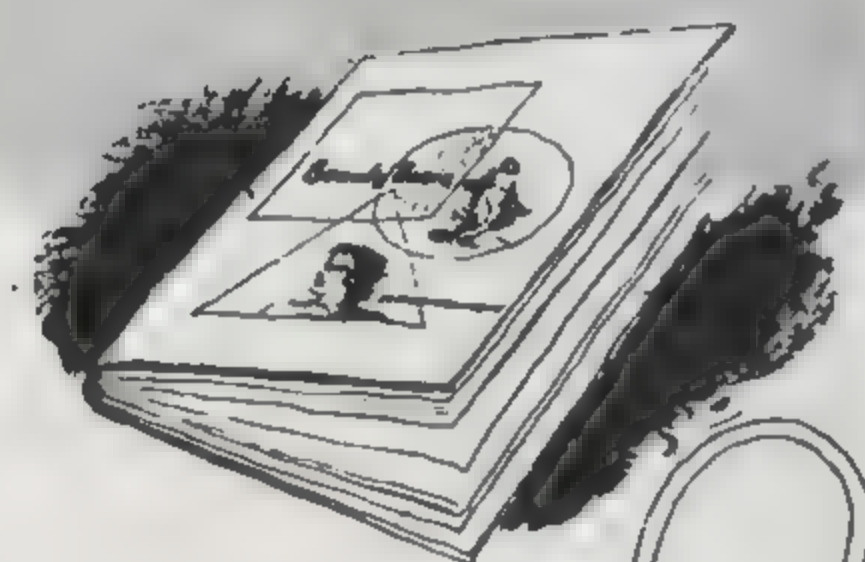
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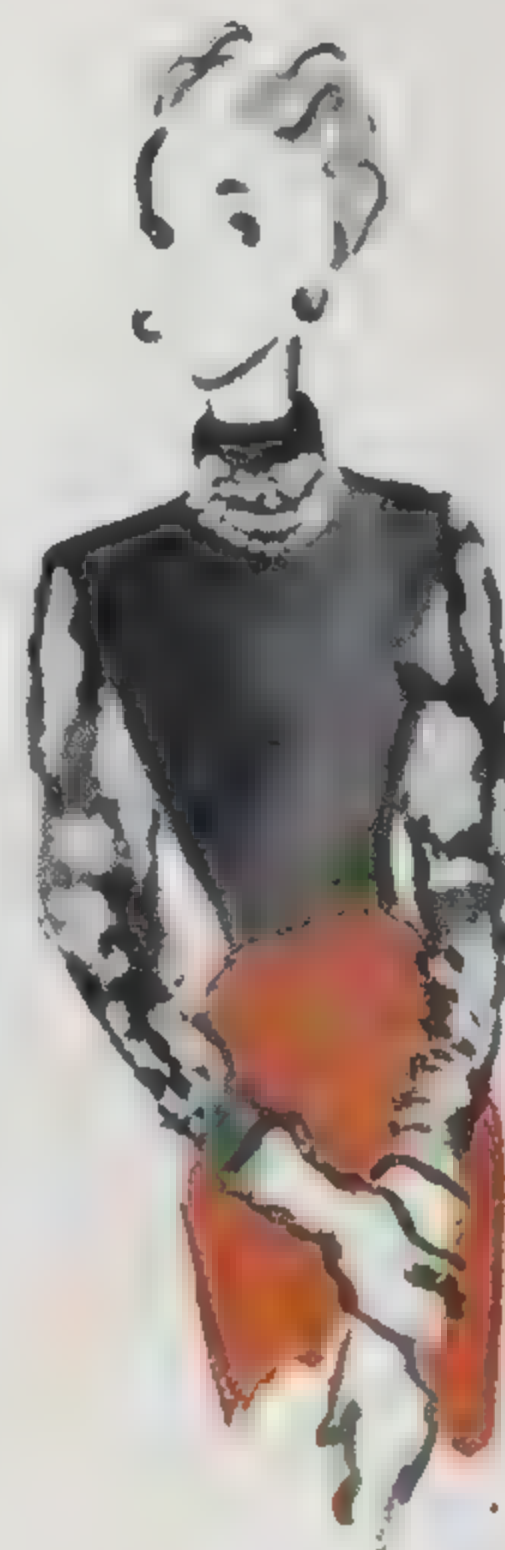


THE GILBERT ACADEMY OF BEAUTY

LOVELY LANE, NEW HAVEN, CONNECTICUT

## FOR A SWEATER WARDROBE

(Continued from page 132)



Right: Sew bands of black braid on a cardigan; wear it with a black velvet suit.



Above: Add a pair of dappled fake-fur sleeves to a high-throated sleeveless pull-over.



Right: Fasten jewelled shoulder straps to an off-the-shoulder sweater for evening; push the sleeves up.



Left: Wrap and tie a pair of bright tie-silk handkerchiefs at the wrists of a dinner sweater.



Right: Hang ball-shaped jewelled buttons on woven threads of embroidery silk to decorate a pastel cardigan.

SKETCHES BY BABS RAWLINGS





## IN THE DIRECTION OF SLIM CURVES

1. In cotton broadcloth, a modified plunging brassiere. \$2. Completely nylon pantie girdle knitted with elastic. To help the pantie girdle stay in place, there is ribbing at the waist and legs. \$4. Both by Jantzen. Both at John Wanamaker.

2. Nylon taffeta brassiere with hooks at the front. \$2. Girdle of elasticized nylon and nylon taffeta with a rayon satin back woven with Lastex. Zipper opens at each end and unzips completely. \$8. Both by True Form; at Saks 34th.

3. A strapless brassiere padded with foam rubber, covered with silk jersey. By Miriam Gates, \$5. From Best's. Girdle with power net hip sections, elasticized rayon satin panels, a side zipper closing. By Gossard, \$15. From Kaufmann's.



SKETCHES BY DE MARSAN

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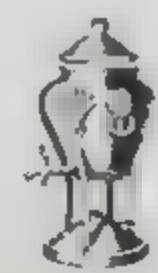
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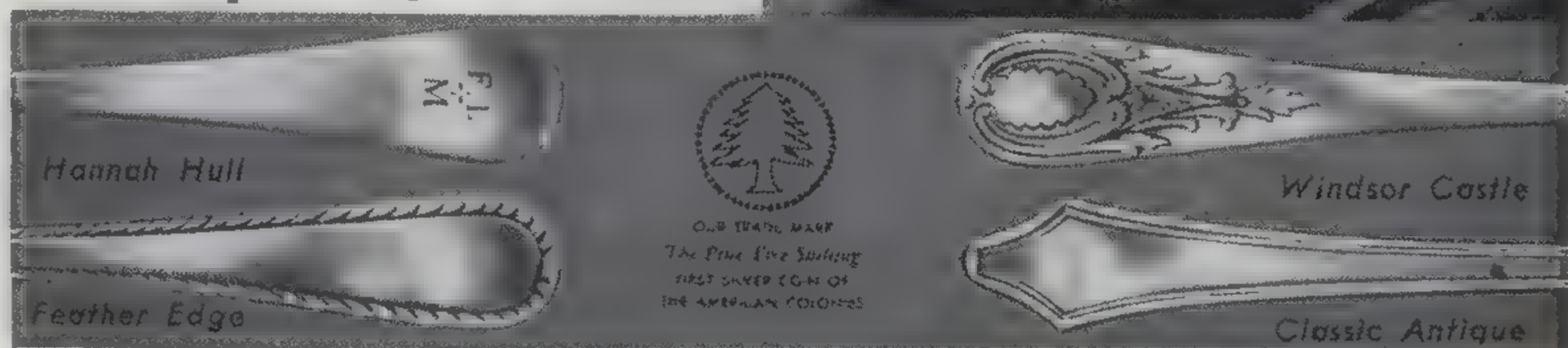
The stately charm of the Georgian era is captured in this distinctive pattern by Tuttle. Because of its exceptional weight, careful hand craftsmanship and its exclusive platinum-toned finish, discriminating stores rank Tuttle's Onslow first in fine table sterling. Equally gracious is colonial Hannah Hull, hand cut Feather Edge and charming Classic Antique. Tuttle hollow ware is luxuriously elegant, too.

**TUTTLE** Sterling  
SILVER CO., Inc.

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Write Dept. A for pattern booklets





## Accent on Youth and Young in Heart Fashions

as seen on page 30



to be found at the following stores:

Atlanta, Ga.....Rich's, Inc.  
Austin, Texas.....Yaring's  
Baltimore, Md.....Hutzler Bros. Co.  
Birmingham, Alabama.....Parisian, Inc.  
Boston, Mass.....W. Filene's Sons Co.  
Brooklyn, N. Y.....Abraham & Straus  
Buffalo, N. Y.....L. L. Berger, Inc.  
Cedar Rapids, Iowa.....Killian Co.  
Chicago, Ill.....Marshall Field & Company  
Cincinnati, Ohio.....The John Shillito Co.  
Cleveland, Ohio.....The Halle Bros. Co.  
Columbus, Ohio.....F. & R. Lazarus Co.  
Dallas, Texas.....A. Harris & Co.  
Dayton, Ohio.....Rike-Kumler Co.  
Denver, Colo.....The Denver Dry Goods Co.  
Des Moines, Iowa.....Younker Bros. Inc.  
Detroit, Michigan.....The J. L. Hudson Co.  
Eldorado, Arkansas.....El Dorado House  
Erie, Pa.....Halle Bros. Co.  
Grand Rapids, Mich.....Houseman's  
Hartford, Conn.....G. Fox & Co.  
Houston, Tex.....Foley Bros. Dry Goods Co.  
Indianapolis, Ind.....H. P. Wasson & Co.  
Kansas City, Kans.....Macy's—Kansas City  
Knoxville, Tenn.....Miller's, Inc.  
Lancaster, Pa.....Watt & Shand  
Los Angeles, Cal.....Bullock's  
Memphis, Tenn.....J. Goldsmith & Sons  
Miami, Florida.....Burdine's, Inc.  
Milwaukee, Wisc.....Boston Store  
Minneapolis, Minn.....Dayton Co.  
Nashville, Tenn.....The Harvey Co.  
New Haven, Conn.....Hamilton & Co.  
New Orleans, La.....

D. H. Holmes Company Ltd.  
New York, N. Y.....Lord & Taylor  
Norfolk, Va.....Smith & Welton  
Omaha, Nebraska.....Thomas Kilpatrick Co.  
Philadelphia, Pa.....Strawbridge & Clothier  
Pittsburgh, Pa.....Joseph Horne Co.  
Portland, Oregon.....Meier & Frank Co.  
Poughkeepsie, N. Y.....Luckey, Platt & Co.  
Richmond, Va.....Thalhimer Bros.  
Rochester, N. Y.....B. Forman Co.  
Sacramento, Cal.....Weinstock, Lubin & Co.  
Seattle, Wash.....Frederick Nelson, Inc.  
St. Joseph, Mo.....

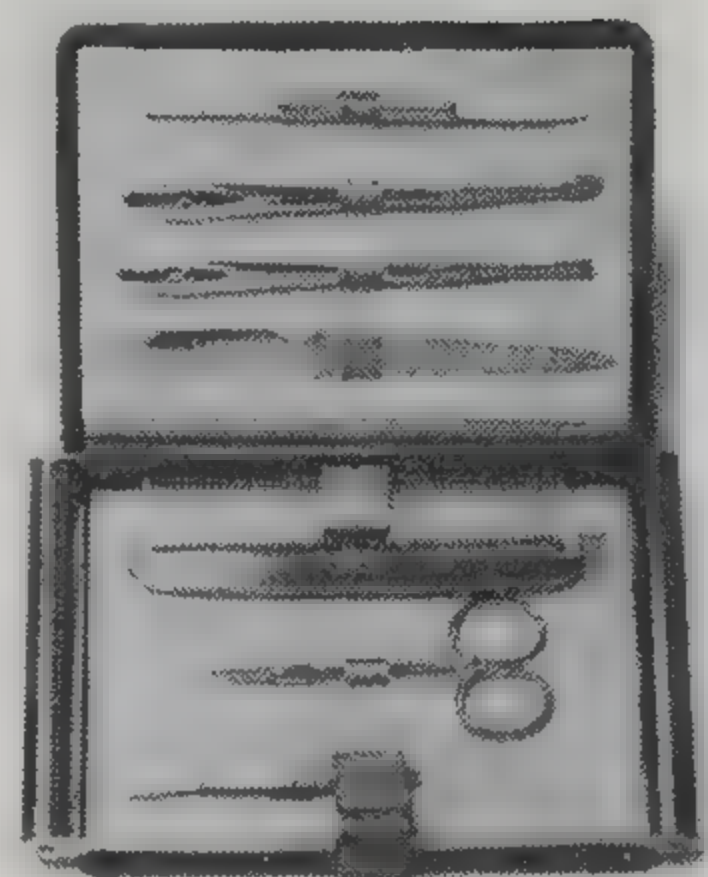
Hirsch Bros. Dry Goods Co.  
St. Louis, Mo.....Stix, Baer & Fuller Co.  
St. Paul, Minn.....

Emporium of St. Paul, Inc.  
Salt Lake City, Utah.....Auerbach Co.  
Sheboygan, Wisc.....H. C. Prange Co.  
Spokane, Wash.....Palais Dept. Store  
Syracuse, N. Y.....The Addis Co.  
South Bend, Ind.....Geo. Wyman & Co.  
Topeka, Kansas.....Pelletier Stores Co.  
Wichita, Kansas.....Geo. Innes Co., Inc.  
Woonsocket, R. I.....

McCarthy Dry Goods Co.  
Worcester, Mass.....Denholm & McKay Co.  
Washington, D. C.....Frank R. Jelleff, Inc.

## MORE TIME THAN MONEY

(Continued from page 86)



*Left:* An efficient manicure set is an economical investment. This one by Barbara Bates, with gold-washed utensils, designed so you can manicure with the ease of an expert, achieve professional-looking results.

*Right:* Lenthéric's new idea in fragrance, called Toilet Essence, is shown in the famous Tweed scent. Possessing more staying power than toilet water, yet less costly than perfume, Toilet Essence means hours-long fragrance, not-too-frequent applications.

*Right:* Time more than money may mean pinning up your own curls between permanents: Elizabeth Arden's Spun-Cream Pin Curl Permanent Wave takes a maximum of fifty minutes, less time for hair not too fine.

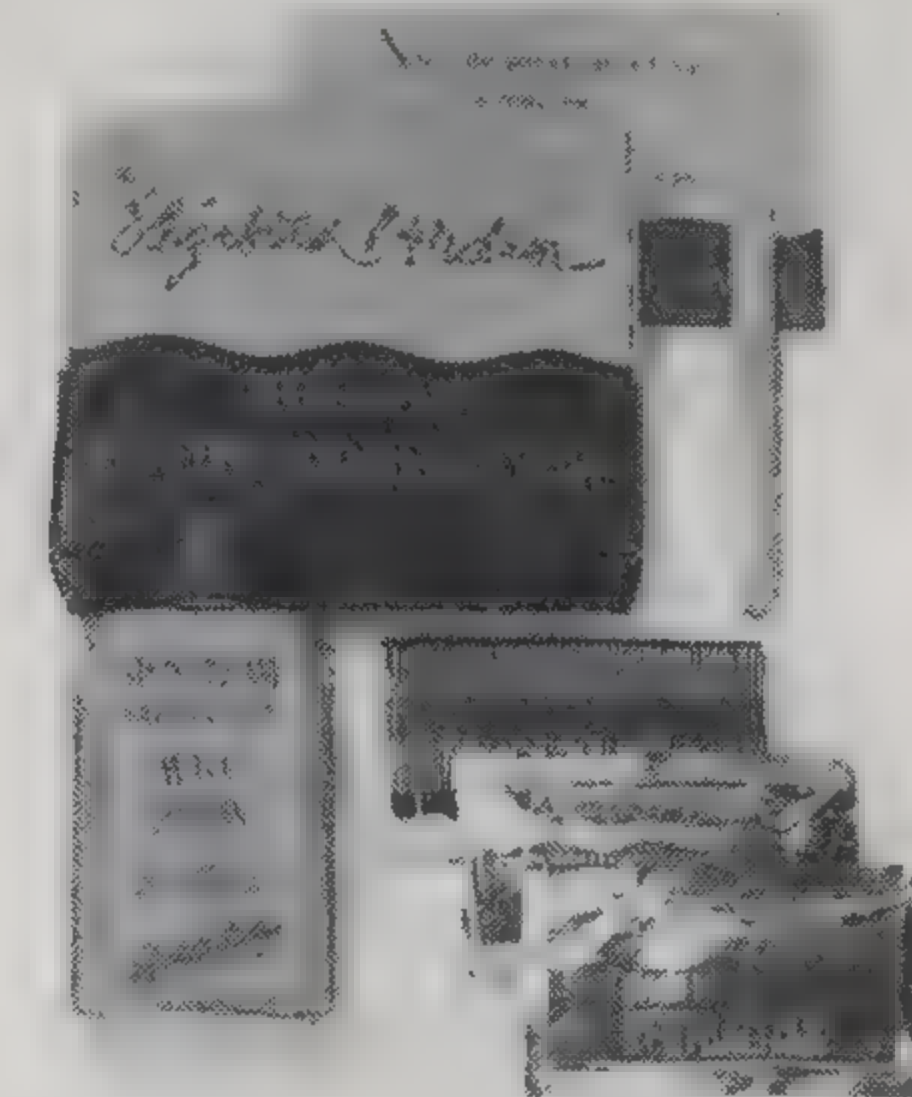
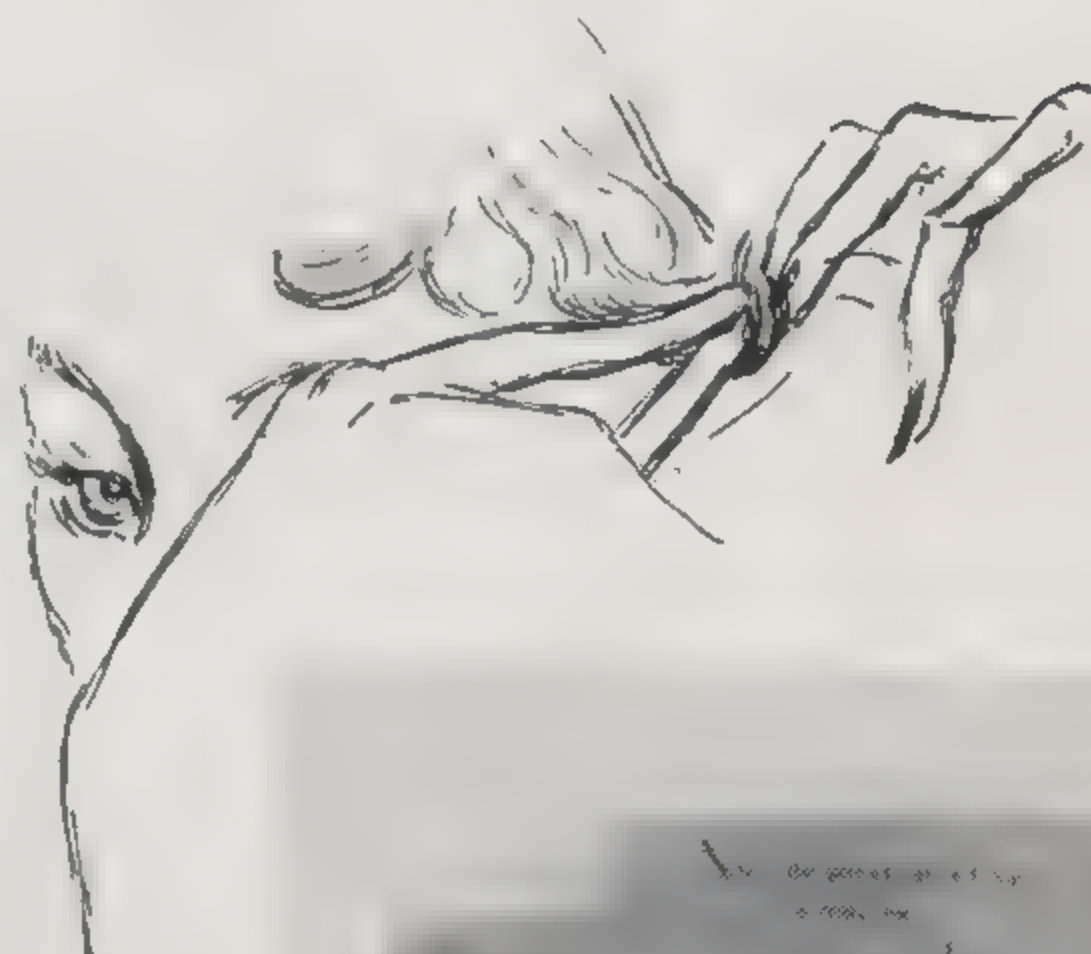


*Above:* A new method of hair colouring, called Tintair, involves little time, is designed for use at home. It comes complete with brush; the directions are explicit and simple to follow.



*Lower right:* Marguerite Benson's Foot Bath Powder is packaged with Special Skin Oil (greaseless, if you are going right out), Foot-Leg Protector, Foot Massage Cream. A matter-of-minutes beauty treatment.

*Left:* Homework for chin and neck: Frances Denney Neck and Contour Treatment. Special Astringent, Neck and Contour Blend (a very rich lubricant), and Contour Chin Strap, packed in a neat plastic case.



BAKER

SKETCHES BY DE MARSAN



## IN AFRICA

(Continued from page 99)

Another scene emerges. I am back in the Congo and I see Bope Mabintshi and his royal court. Red is the colour of the dust with which they decorate their skins, *ngula*, the ceremonial dust. It is great ceremony which surrounds Bope Mabintshi Nyimi Bushongo Itshembe Kosh . . . for he is not only chosen king of the Bushongo people, but also their representative of God on earth. He is surrounded by all the pomp of ancient glory and his ministers bow to his every command. Bope Mabintshi is one of the last true kings of an African dynasty.

I had tramped five hot miles in the blistering golden sand before I came upon the palm leaf walls which surrounded the compound of the king. Suddenly I was inside. I held my breath, for the silence was profound. There sat the chief, the King, a figure magnificent among his three hundred and fifty wives.

His dress was of earth-red raffia, richly decorated with cowrie shells and white and blue beads. Around his neck was a ring of leopard teeth and hands of cowrie draped his enormous middle. On his head was a large crown of black and white feathers. His face was marked down the nose and around one eye with a grey ash, and in his mouth he held a red feather. His left hand held a spear; his right a huge wooden knife with rich brass work for its handle. His feet and arms were covered, as always, with heavy brass bracelets and cowrie shells. The stool on which he sat was carved from the trunk of a tree, and the dais was a square platform covered with leopard skin.

The royal wives were sitting in a long semi-circle, all naked to the waist, all rubbed with *ngula*, the red powder. None was young and some were quite old. About seventy-five of them were kneeling with gourds in their hands. All heads were shaven, and about their hips they wore earthen red skirts of many folds. Bope Mabintshi rose and extended his arms. Silence fled before the muffled sounds of gourds beaten on the earth, and the humming from three hundred and fifty throats. The royal wives rose and before my eyes flowed a sea of enchanting movement. The sweat poured from their bodies like tiny ribbons to the ground.

Three hundred and fifty wives for the mighty King!! I watched them from under lowered eyelids. I did not wish them to think me bold for staring, but I wanted so much to ask why he didn't add fifteen more and have a wife for each day of the year. I learned that Bope Mabintshi has only four real wives. The other three hundred and forty-six are either gifts or were inherited from his uncle, the former king. When he visits one of his villages, the people select their finest woman, one who is not only beautiful but can also work well. So the King adds to his household. Also, according to custom, when the King dies his heir must care for his wives that none might starve or, being widowed, have to beg. Now these three

hundred and fifty wives are all given certain duties. They are divided into troops. Some plant the manioc, others sew the garments of raffia, some cook, some clean, some, and only some, bear children. Others act as police to see that the household of Bope Mabintshi runs without too much palaver and that the King is happy. . . .

One night through my slumber I heard drums. I rose, dressed quickly, glanced at my watch . . . 12:36. Creeping like a thief, I went from tree to tree in the direction of the drums. It was a moonless night and the tiny gleam of my flashlight warned snakes and other creatures I was coming. It is no longer fear I feel for snakes. Somehow I am learning that they are not searching for trouble, but if it comes they are ready. I begin to admire them. They usually wait for me to pass before they cross. I turn my head to watch them slide like so much oil over the damp grass.

The drums grew louder. I shut off my light and went from shadow to shadow. Suddenly I was there. Around a bend in the path I had never known existed was a tiny village. Leaning there against the tree I could take in the whole of it. Little palm leaf huts around a clearing . . . one low fire burning and around it women were dancing as I had never seen before. Men were sitting smoking, their long pipes seemed attached to their mouths. The drummers were singing a chant counter that of the women. They were dancing, but not as I had seen it before . . . not the performance . . . the real dance. Their hips were swaying and their breasts were tight. Oh, I wanted to fling myself among them but the suddenness would have frightened them. I am forbidden to witness anything without the administrator present. He had assured me there was no dancing at night. The low fire distorted the faces and the shapes. I watched till I felt tears running down my face. Slowly I disengaged myself from the scene and, again hugging the shadows of the black night, I crept back to the house.

How vividly I see the markets of Africa, large, crowded, noisy, but fascinating beyond description. Women huddled under huge hats of palm leaves to shade the sun. Some slipping over the piles of pepper, skins, past the fish stalls and the manioc, the mats, the meat, to find the place where the anklets of brass are sold. Markets are wonderful places. The women are forever busy buying and selling and gossiping. The market is the living newspaper of the village. All that has ever happened is thrashed out over the peanuts and peas. Sometimes you see a woman painted red from her head to her feet. That means she is nursing, and all men must stay from her. Sometimes the whole body is painted white; that means there is death in the family. But business goes on as usual with laughing, singing and an occasional impromptu dance among the peppers.

Strong with me remains the

Luluabourg market. There were pots of stewed caterpillars . . . small, medium, and large, black and green. Other pots were filled with beetles moving like diamonds in oil. Stupidly I had asked what they did with these. The woman selling took one beetle in her fingers and ate it with all the cracking sounds possible. My stomach turned over twice and then settled on a question mark. I passed another section where dirt and rocks were being sold as food. Again a demonstration. Why do these people eat these things? The answer is obvious. There is a dearth of food stuff in the region. The soil is terribly poor and meat is more than scarce. The dirt is another thing. They feel it makes them strong, and perhaps it does, for it must contain minerals which the diet lacks.

Now the scene changes . . . changes to the long river. To my ears comes the song of the twelve boatmen. I had half closed my eyes to watch them dip the oars in the silver-green water and pull with the caressing movement of one who loves the sea. The movement ensemble was a dance. The chant was in three voices . . . one beginning just a trifle later than the others. The amazing thing was, no lip moved. The voice travelled through a tiny slit between the lips, and the raft slipped over the water silently, propelled by gleaming muscles and soft song. The river lay like an expanse of thick Jello . . . almost solid and calm. Although it has one of the swiftest river currents, it lies there softly rippling and reflecting the new sun.

From the Congo my mind leaps across the jungle—over the volcanic mountains of Ruanda to the home of the giant Watusi.

It wasn't Charles Mutahra who impressed me most among the Watusi though he stood over seven feet tall and was indeed an imposing sight in long royal robes and his head-dress of colourful beads. Nor was it the dancers, though their electricity held me spellbound and my soul leaped with them over the open plain. Though I can still see their stunning headdresses of white banana fibres twirling against the blue sky, and though I can hear the bells on their stamping feet as they dance, it was the quiet graceful women in the court of the Mwami, Charles Mutahra, who fascinated me most.

The Mwami is tall. His mother too is a giant. Dressed in her white royal robes she had an elegance most admirable. But the wife of the king is most beautiful among women. Although not too tall, she possessed a quiet charm which filled the palace. The contour of her head and the softness of her features echo the dynasty of ancient Egypt. After she had seen me dance she lifted one delicate hand. One of her attendants appeared . . . a brief whisper . . . the attendant disappeared, and returned with a tiny basket. This the queen herself had made, and of all her treasures she thought this most fitting to bestow

(Continued on page 148)

Do your friends  
a good turn



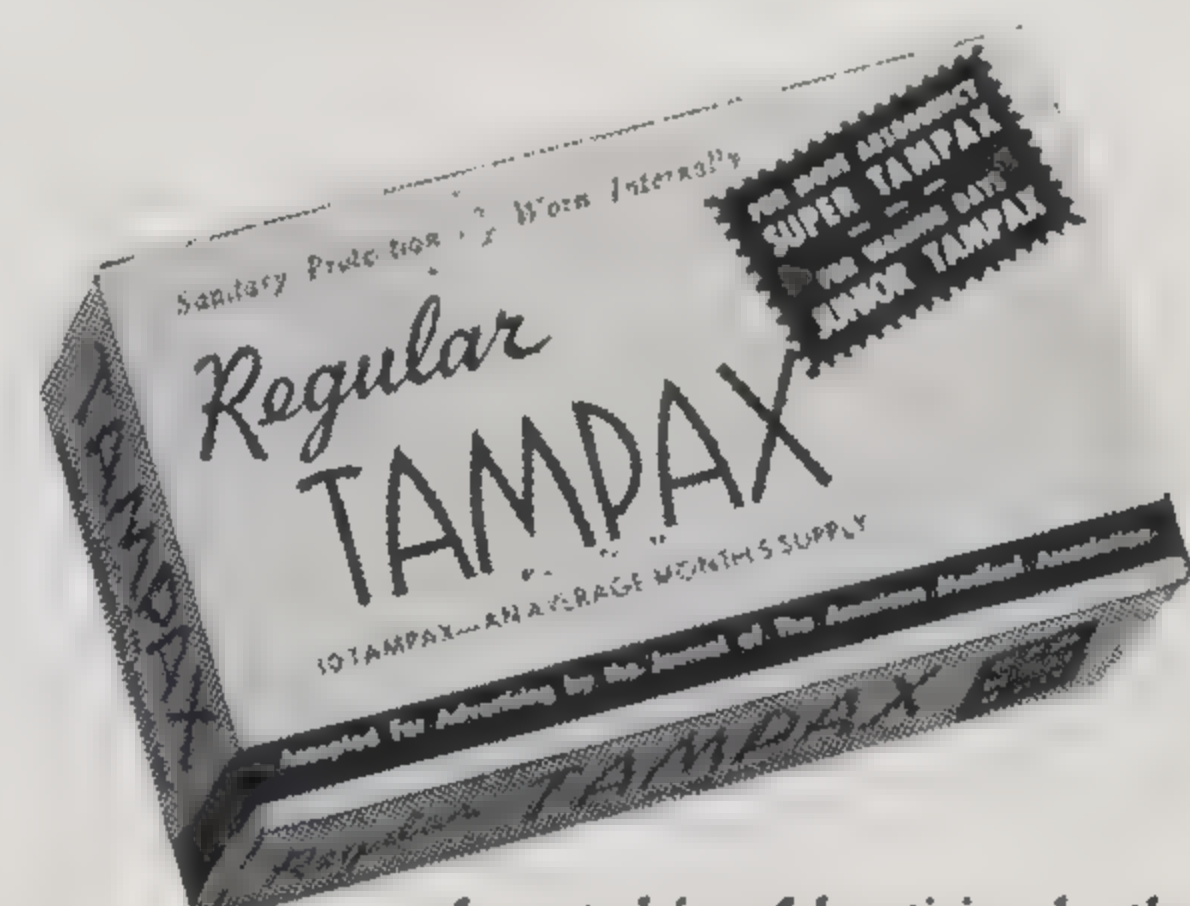
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# VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are 705 stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked \*



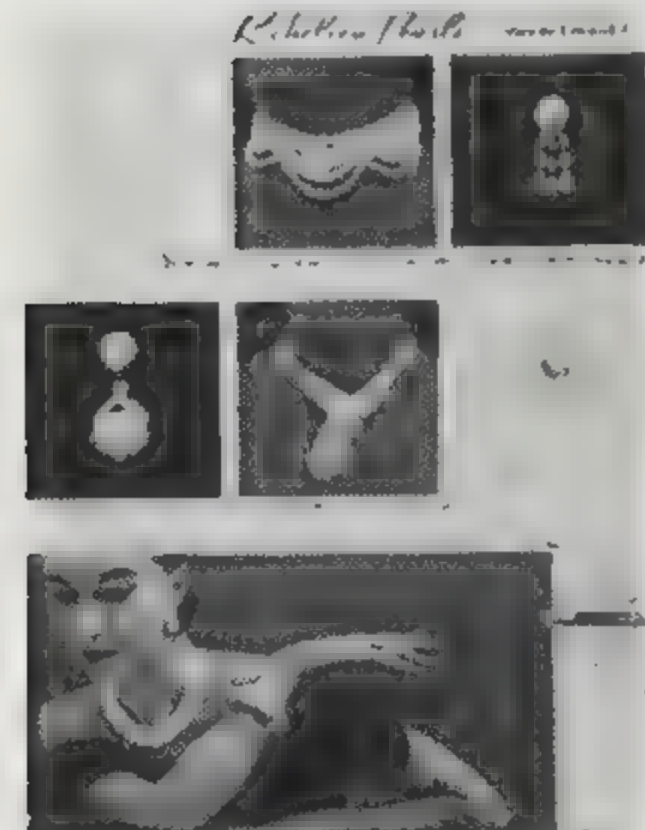
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Burger-Phillips 16, 34, 40, 3rd C  
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34, 40, 3rd C  
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Alameda Shop 11  
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The May Company 4, 16, 19, 34, 40,  
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Montaldo's 19, 34, 49  
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34, 40  
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**WILMINGTON** Crosby & Hill 34, 42  
Bird-Speakman, Inc. 8, 19, 34  
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The Hecht Company 34, 40, 3rd C  
Frank R. Jelleff 16, 30, 34  
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**DAYTONA BEACH**  
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**FORT LAUDERDALE** Burdine's 19, 34  
**JACKSONVILLE** Cohen Bros. 19, 34  
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**MIAMI** Burdine's 16, 19, 30, 34, 49  
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**ORLANDO** Dickson & Ives 16, 34, 3rd C  
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**SARASOTA** The Sport Shop 11, 34  
**TAMPA** O. Falk's Dept. Store 34  
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**ATLANTA**  
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Rich's, Inc. 16, 19, 26, 27, 30, 34,  
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**AUGUSTA** Cullum's 16, 34, 52  
Davison's 16, 19, 34, 40, 3rd C  
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J. B. White 34, 40  
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J. A. Kirven 16, 34, 40  
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**MACON** Burden, Smith & Co. 34  
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**SAVANNAH** Leopold Adler 34, 40  
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**BOISE** Falk Mercantile 28, 34, 48  
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**AURORA** Leitz & Grometer 3rd C  
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**BLOOMINGTON**  
W. H. Roland Co. 16, 28, 34, 40, 3rd C  
**CHAMPAIGN** W. Lewis & Co. 16, 34,  
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**CHICAGO** Best & Company 19, 3rd C  
Blum's Vogue 16, 19, 34, 49  
Carson Pirie Scott & Co. 11, 16, 19,  
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De Ores 1  
Marshall Field & Co. 16, 19, 26, 27,  
28, 30, 34, 48, 3rd C  
The Fair 16, 3rd C  
Mandel Bros. 16, 19, 34, 40, 3rd C  
Saks Fifth Avenue 16, 19, 22, 34  
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Meis Bros. 16  
**DECATUR**  
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Linn & Scruggs Co. 16, 34  
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**ELGIN**  
Block & Kuhl Co. 16, 34, 40, 3rd C  
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**EVANSTON**  
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**HIGHLAND PARK**  
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**LIJOL** The Fashion Shop 34  
**OAK PARK** Bramson's 19  
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**PEORIA**  
Block & Kuhl Co. 16, 28, 34, 40, 42,  
3rd C  
P. A. Bergner 16  
**ROCKFORD**  
Block & Kuhl Co. 16, 34, 40, 3rd C  
D. J. Stewart Co. 34  
**SPRINGFIELD**  
The John Bressmer Co. 16, 19, 28, 34  
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**WAUKEGAN** Hein's 16, 28, 34, 3rd C  
**WILMETTE** N. A. Hanna 34  
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**EVANSVILLE** DeJong's 16, 19, 34, 42  
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**FORT WAYNE**  
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**GARY** H. Gordon & Sons 16, 34, 3rd C  
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The Wm. H. Block Co. 16, 19, 29, 34,  
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H. P. Wasson & Co. 16, 19, 30, 34  
**MUNCIE** Ball Stores 16, 19, 28, 34  
**SOUTH BEND** Ellsworth's 16, 24, 34  
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Robertson Bros. 40  
George Wyman & Co. 16, 19, 30, 34  
**TERRE HAUTE**  
The LaSalle Shop 34  
Meis Bros. Co. 34  
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**CEDAR RAPIDS**  
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**DAVENPORT** M. L. Parker Co. 16, 34  
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**DES MOINES**  
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**IOWA CITY** Alden's-Strub-Wareham 34  
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**WICHITA** Buck's, Inc. 34  
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**LEXINGTON**  
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Embry & Co. 16, 52  
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**LOUISVILLE**  
Kaufman-Straus 16, 19, 34, 40, 3rd C  
Byck Bros. 16, 19  
H. P. Selman & Co. 16, 29, 34, 3rd C  
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**BATON ROUGE**  
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Rosenfield Dry Goods Co. 19, 34, 3rd C  
**NEW ORLEANS**  
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D. H. Holmes Co. 19, 30, 34, 42, 48,  
3rd C  
Maison Blanche Co. 16, 34  
Gus Mayer Co. 16, 19, 34  
**SHREVEPORT** The Fashion 19, 34, 3rd C  
Goldring's 34  
Hearne Dry Goods Co. 16, 34, 48  
Rubenstein Bros. 28, 34, 3rd C  
Selber Bros. 42

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**PORTLAND**  
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J. E. Palmer Co. 34, 40, 48  
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**BALTIMORE**  
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Hutzler Bros. Co. 16, 19, 22, 30, 34,  
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The May Co. 34, 40, 42  
O'Neill & Co. 19, 34, 40, 42  
Schleisner Co. 24, 40  
Stewart & Co. 4, 19, 34, 40, 42, 52  
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**BOSTON** Bonwit Teller 19, 34, 41  
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C. Crawford Hollidge 16, 19, 34  
Jays, Inc. 19, 49  
Jordan Marsh Co. 28, 34, 40, 42  
E. T. Slattery Co. 19, 34  
R. H. Stearns Co. 19, 29, 34, 48  
R. H. White Co. 34, 40, 52  
**BROOKLINE** Vee Shop 11  
**FALL RIVER**  
Cherry & Webb 4, 16, 34, 40  
R. A. McWhirr Co. 40, 48  
**HAVERHILL** Pauline D. Karelis 11  
**HOLYOKE**  
A. Steiger & Co. 16, 34, 40, 42, 48  
**LOWELL** The Bon Marché 16, 34, 40  
**LYNN** Burrows & Sanborn 34, 40  
Goddard Bros. 16, 34, 40  
T. W. Rogers 40  
**NEW BEDFORD**  
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Lloyd's 11  
**NORTHAMPTON** McCallum's 34, 52  
**PITTSFIELD** England Brothers, Inc. 16,  
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**SPRINGFIELD**  
Forbes & Wallace 16, 34, 40, 48  
Albert Steiger Co. 16, 34  
**WORCESTER**  
Denholm & McKay Co. 16, 30, 34, 40  
Wm. Filene's Sons Co. 19, 34, 40  
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**ANN ARBOR** Goodyear's 16, 19, 34, 3rd C  
**BATTLE CREEK** Jacobson's 16, 3rd C  
L. W. Robinson Co. 34, 40, 3rd C  
**DETROIT** Crowley, Milner Co. 4, 16, 28,  
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D. J. Healy Shops 19, 34, 40  
Himehnich Brothers & Co. 11, 16, 19,  
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The J. L. Hudson Co. 1, 19, 30, 40, 44  
The Ernst Kern Co. 16, 28, 34, 40  
Saks Fifth Avenue 16, 19, 22, 34,  
3rd C  
B. Siegel Co. 16, 34, 42, 43, 3rd C  
**FLINT** Herbert N. Bush 34, 3rd C  
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**GRAND RAPIDS**  
Herpolsheimer Co. 16, 28, 34, 52,  
3rd C  
Paul Steketee & Sons 16, 29, 34, 40  
The Strauss Shop 3rd C  
The Wurzburg Co. 4, 16, 34, 40  
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**GROSSE POINTE** Jacobson's Stores 3rd C  
**JACKSON** The Elaine Shop 34  
L. H. Field Co. 16, 34, 40  
**KALAMAZOO** Gilmore Bros. 16, 34, 3rd C  
**LANSING** The F. N. Arbaugh Co. 16, 34  
J. W. Knapp Co. 16  
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**MUSKEGON**  
Hardy-Herpolsheimer 16, 28, 34  
**PONTIAC** Arthur's 34  
Waite's 34, 40  
**SAGINAW**  
Wm. C. Weichmann Co. 4, 16, 34, 40

## MINNESOTA

**DULUTH**  
Duluth Glass Block Store 16, 34, 40  
Oreck's 4, 19, 3rd C  
E. F. Wahl 16, 34, 3rd C  
**MINNEAPOLIS**  
The Dayton Co. 16, 19, 30, 34, 40,  
42, 3rd C  
L. S. Donaldson Co. 16, 19, 34, 40  
Harold 16, 19, 49  
Powers D. G. Co. 16, 34, 40, 3rd C  
Maurice Rothschild-Young Quinlan 16,  
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**ROCHESTER** E. A. Knowlton 34  
C. F. Massey Co. 16, 34  
**ST. PAUL** Emporium 16, 30, 34, 40, 42  
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**JACKSON**  
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**CLAYTON**  
Famous-Barr Co. 16, 19, 29, 34, 3rd C  
**COLUMBIA** Parks Dry Goods Co. 34, 3rd C  
**KANSAS CITY** Chasoff's 16, 41  
Emery, Bird, Thayer 16, 34, 40, 3rd C  
Harfeld's 16, 19, 24, 34, 42  
Kline's 40, 3rd C  
Peck's of Kansas City 40, 3rd C  
Macy's of Kansas City 16, 34, 3rd C  
Woolf Bros. 16, 34  
**SPRINGFIELD** Heer's 16, 34  
Levy-Wolf 19  
**ST. JOSEPH**  
Townsend & Wall Co. 16, 19, 34,  
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Einbender's 8  
**ST. LOUIS**  
Famous 3rd C  
Lockhart's 34, 42  
Montaldo's Town House 8, 19, 34, 49  
Scruggs-Vandervoort-Barney 11, 16,  
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Stix, Baer & Fuller Co. 16, 19, 30, 34,  
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**BILLINGS**  
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## NEBRASKA

**BLAIR** Ray's Garment Shop 42  
**LINCOLN**  
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Hovland-Swanson Co. 19  
Magee's 3rd C  
Miller & Paine 16, 29, 34  
**OMAHA** The Aquila 42  
J. L. Brandels & Sons 16, 34, 40, 52,  
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Carman's 42  
Thomas Kilpatrick & Co. 16, 19, 29,  
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**RENO** Gray, Reid, Wright 34, 3rd C  
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## NEW HAMPSHIRE

**MANCHESTER**  
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**ATLANTIC CITY**  
M. E. Blatt Co. 16, 34, 40, 48, 3rd C  
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**EAST ORANGE** Doop's 8, 19  
R. H. Muir 16, 34, 40, 48  
**ELIZABETH** R. J. Goerke Co. 4, 16, 34  
Levy Bros. 34, 40, 48, 3rd C  
**ENGLEWOOD** Craig Dry Goods 34  
**JERSEY CITY** Ray's 11  
**MORRISTOWN** Bamberger 19, 34, 3rd C  
**NEWARK**  
L. Bamberger & Co. 16, 19, 34, 40,  
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Hahne & Company 11, 19, 34, 40, 48  
Kresge-Newark 34, 40, 43  
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**PASSAIC** J. Abbott & Son 16, 34  
**PATERSON** Meyer Brothers 34, 40, 48  
Quackenbush Co. 16, 40, 42  
**PLAINFIELD** Tepper Brothers 16, 40, 52  
**TRENTON** S. P. Dunham 48  
Nevius-Voorhees Co. 16, 34, 48  
Swern & Co. 34, 40, 43  
**UNION CITY** Schulman's 11

## NEW MEXICO

**ALBUQUERQUE** Hinkels 16, 34, 3rd C  
Kistler-Collister 52, 3rd C  
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**ALBANY** Flah's 34, 3rd C  
Honigsbaum's 22, 49  
John G. Myers Co. 34, 40, 48  
W. E. Walsh & Sons 34  
W. M. Whitney & Co. 16, 34, 40  
**BINGHAMTON**  
Fowler, Dick & Walker 34, 40  
Hills, McLean & Haskins 40, 43  
Sisson Bros. Weldon Co. 16, 34, 40,  
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**BROOKLYN**  
Abraham-Straus 16, 19, 30, 34, 40,  
42, 48  
Frederick Loeser 19, 34, 40, 48  
Martin's 19  
**BUFFALO**  
J. N. Adam & Co. 4, 16, 34, 40, 42  
Adam, Meldrum & Anderson 34, 40  
L. L. Berger 19, 30, 34, 40  
The Buffalo Jenny Co. 49  
Flint & Kent 4, 26, 27, 29, 34  
The Wm. Hengeler Co. 34, 40, 48  
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**ENDICOTT** Lee's 11  
**ELMIRA** The Gorton Coy 34, 40  
 S. F. Iszard Co. 34, 48  
**ITHACA** Rothschild Bros. 16, 40  
**NEWBURGH** A De Veto 11  
**NEW YORK**  
 B. Altman & Co. 16, 19, 24, 34, 40, 42, 43, 44  
 Arnold Constable & Co. 19, 34, 40, 52  
 Bergdorf Goodman Co. 19, 34, 49  
 Henri Bendel, Inc. 19, 34  
 Best & Company 19, 34  
 Bloomingdale's 16, 19, 24, 34, 40  
 Bonwit Teller 11, 16, 19, 34  
 Hattie Carnegie 19, 34  
 A. DePinna Co. 19, 34, 49  
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 Gunther-Jackel 19  
 Jay Thorpe 19, 24, 34  
 Lane Bryant 34  
 Lord & Taylor 16, 19, 22, 26, 27, 30, 34, 40, 49  
 Macy's 19, 34  
 James McCreery 19, 28, 34, 40, 42, 48, 3rd C  
 H. Milgrim & Bros. 19, 24  
 Oppenheim-Collins 19, 52  
 Peck & Peck 34  
 Saks Fifth Avenue 4, 11, 19, 22, 28, 34, 41, 42, 49, 3rd C  
 Franklin Simon 19, 34, 40  
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 The Tailored Woman 19, 34, 48  
 John Wanamaker 19, 34, 40, 48, 3rd C  
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**NIAGARA FALLS**  
 J. N. Adams 16, 34, 40, 42  
**POUGHKEEPSIE**  
 Luckey, Platt & Co. 30, 34, 40, 48  
**ROCHESTER**  
 B. Forman Co. 16, 19, 30, 34, 40  
 McCurdy & Co. 16, 34, 48  
 Shibley, Lindsay & Carr Co. 4, 16, 19, 29, 34, 40, 43  
**SCHENECTADY** H. S. Barney Co. 34, 48  
 The Wallace Co. 16, 34, 40, 52  
**SYRACUSE**  
 The Addis Co. 16, 19, 30, 34, 40  
 C. E. Chappell & Sons 34, 48  
 Dey Bros. & Co. 4, 34, 40  
 E. W. Edwards 34, 40, 48  
 Flah & Co. 34  
**TROY** Frears 34  
**UTICA** Doyle-Knower Co. 4, 34  
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**WATERTOWN** F. A. Empsall 42

## NORTH CAROLINA

**ASHEVILLE** Bon Marché 34, 52, 3rd C  
 Ivey's 16, 34, 3rd C  
**CHARLOTTE**  
 Belk Bros. 4, 16, 34, 52, 3rd C  
 J. B. Ivey & Co. 16, 19, 34  
 Montaldo's 8, 19, 26, 27, 34, 49  
**DURHAM** R. L. Baldwin Co. 52  
 Ellis Stone & Co. 16, 19, 34  
**GREENSBORO**  
 Ellis Stone & Co. 16, 19, 34  
 Meyer's Dept. Store 34  
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**RALEIGH** Boylan-Pearce 34  
 Ellisberg's 11, 16  
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**ROANOKE RAPIDS**  
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**WINSTON-SALEM**  
 Ideal Dry Goods Co. 34, 52, 3rd C  
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## NORTH DAKOTA

**FARGO**  
 O. J. de Lendrecie Co. 16, 3rd C  
**GRAND FORKS**  
 R. B. Griffith 16, 3rd C

## OHIO

**AKRON**  
 The M. O'Neill Co. 19, 29, 34, 40, 42  
 The A. Polisky Co. 16, 34, 40  
 Madison's, Inc. 8  
**CANTON**  
 The Halle Bros. Co. 11, 16, 19, 34  
 The Stern & Mann Co. 34, 40  
**CINCINNATI**  
 The Gidding Co. 34, 42, 49, 3rd C  
 Jenny 11, 19, 34  
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 H. & S. Pogue Co. 4, 16, 19, 34, 40  
 The John Shillito Co. 19, 30, 34, 40, 42  
**CLEVELAND**  
 The Halle Bros. Co. 16, 19, 30, 34, 40, 42, 3rd C  
 The Higbee Co. 16, 34, 40, 43  
 Lindner Davis 19, 34, 40, 52  
 The May Co. 16, 19, 28, 29, 34, 40, 42, 3rd C  
 The Wm. Taylor & Son 19, 34, 40, 43  
 The Hathaway 22  
**COLUMBUS** Fashion Co. 16, 42  
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 Montaldo's 8, 19, 26, 27, 49  
 Morehouse-Martens 34  
**DAYTON** The Elder & Johnston Co. 34  
 The Rike-Kumler Co. 16, 19, 30, 34, 40, 44  
 Bourne's 24  
**LAKEWOOD** Bailey Dept. Store 34  
**LIMA** B. T. Gregg 40  
 Gus Holstine Dry Goods 16, 34  
**MANSFIELD** H. L. Reed 16, 34, 40  
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**SPRINGFIELD**  
 Edward Wren Store 16, 34, 40, 42, 3rd C  
**TOLEDO**  
 The Lamson Bros. Co. 16, 19, 34, 40, 3rd C  
 The LaSalle & Koch Co. 19, 34, 40  
 The Lion 34  
**YOUNGSTOWN**  
 The G. M. McKelvey Co. 4, 34  
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**BARTLESVILLE** Montaldo's 8  
**OKLAHOMA CITY**  
 John A. Brown Co. 16, 34, 3rd C  
 Halliburton's 16, 34, 3rd C  
 Kerr's, Inc. 16, 19, 26, 27, 34, 40, 3rd C  
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**TULSA**  
 Brown-Dunkin Co. 16, 34, 48, 3rd C  
 Seidenbach's 16, 27, 34, 41  
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## OREGON

**EUGENE** Miller's 34, 3rd C  
 Russell's 19, 34, 3rd C  
**PORTLAND**  
 Lipman Wolfe Co. 19, 34, 3rd C  
 Meier & Frank Co. 16, 24, 28, 30, 34, 40, 41, 42  
 Olds, Wortman & King 34, 52  
 Nicholas Ungar 34, 48  
**SALEM** Miller's 34, 3rd C

## PENNSYLVANIA

**ALLENTOWN**  
 Hess Brothers 16, 19, 34, 42, 48, 3rd C  
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**AMBRIDGE** Davidson's Dept. Store 42  
**BETHLEHEM**  
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**EASTON** Laubach's 16, 34, 40, 48  
 H. B. Sigal 40, 42  
**ERIE**  
 Erie Dry Goods Co. 16, 34, 3rd C  
 The Halle Bros. Co. 30, 34, 40, 3rd C  
 Trask, Prescott & Richardson 34, 40, 48  
**HANOVER** May-Peryl Shop 11

**HARRISBURG**  
 Bowman & Co. 4, 16, 28, 40, 43, 48  
 Jeanette Shop 11  
 Pomeroy's 34, 40  
 Mary Sachs 19, 26, 27, 34, 40, 49, 3rd C  
**JEANETTE** The Famous 42  
**LANCASTER** M. T. Garvin & Co. 34  
 Mary Sachs 19, 34, 49  
 Watt & Shand 16, 19, 30, 34, 48  
**NEW CASTLE**  
 Strouss-Hirschberg Co. 16, 19, 34, 52  
**PHILADELPHIA**  
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 The Blum Store 19, 34, 41  
 Bonwit Teller & Co. 11, 26, 27, 34, 43, 49  
 Dewees 19, 34  
 Nan Dusk 19, 34  
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 Oppenheim-Collins 19  
 Strawbridge & Clothier 16, 19, 30, 34, 40, 42, 48  
 Sally Goldsmith 11  
 John Wanamaker, Phila. 4, 19, 34, 40, 42, 3rd C  
 C. A. Rowell 22  
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 Boggs & Buhl 34, 40  
 Morris Aillon 42  
 Frank & Seder 40, 43  
 Gimbel Bros. 19, 29, 34, 40, 48, 3rd C  
 Maxine's 8  
 Joseph Horne Co. 16, 27, 30, 34, 40, 44, 48  
 Kaufmann's 16, 19, 34, 40, 48, 52, 3rd C  
**READING** The Jeannette Shop 11  
 Pomeroy's 16, 34, 40, 48  
**SCRANTON**  
 Cleland-Simpson Co. 16, 34, 40, 43  
**WILKES-BARRE**  
 Fowler, Dick & Walker 34, 43, 48  
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 Pomeroy's 4, 34, 40  
**YORK** Charles H. Bear & Co. 16, 48  
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**NEWPORT**  
 The William Leys D. G. Co. 16, 34  
**PROVIDENCE**  
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 Cherry & Webb Co. 4, 16, 28, 34, 40, 42  
 Gladdings 19, 34, 42, 48  
 Shepard Company 16, 34, 40  
 Town & Country 42, 3rd C  
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## SOUTH CAROLINA

**CHARLESTON** Daisy Bogin Shop 16  
 Kerrison's 16, 19, 34, 3rd C  
**COLUMBIA**  
 Belk Dept. Store 16, 34, 3rd C  
 Davison-Paxon Co. 16, 19, 34  
 Hattiwanger's 16, 19  
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**GREENVILLE** Belk-Simpson 34  
 Ivey-Keith Co. 8, 34  
 Meyers-Arnold Co. 34, 52  
 Patton, Tilman & Bruce 16  
**SPARTANBURG**  
 Aug. W. Smith 16, 19, 42, 3rd C

## SOUTH DAKOTA

**SIOUX FALLS**  
 Fantle Bros. 34, 3rd C

## TENNESSEE

**CHATTANOOGA**  
 Loveman's 27, 28, 34, 52  
 Miller Bros. Co. 4, 16, 19, 34, 3rd C  
 Pickett's 29  
**KNOXVILLE** Miller's 16, 19, 30, 34  
 S. H. George & Sons 16, 34  
**MEMPHIS**  
 The John Gerber Co. 16, 28, 34, 3rd C  
 J. Goldsmith & Sons Co. 16, 30, 34, 3rd C  
 Phil A. Halle 16, 34, 52  
 Levy's 19, 28, 34  
 B. Lowenstein & Bro. 8, 16  
**NASHVILLE**  
 Castner Knot 16, 28, 34, 3rd C  
 The Cain-Stoon Co. 16, 19, 34  
 The Harvey Co. 16, 30, 34  
 Loveman, Berger & Teitlebaum 16, 19, 34

## TEXAS

**ABILENE** Ernest Grissom's 3rd C  
**AMARILLO** White & Kirk 34, 3rd C  
 Guy Kendall's 11  
**AUSTIN**  
 E. M. Scarbrough & Sons 16, 34, 3rd C  
 T. H. Williams & Co. 19  
**BEAUMONT**  
 The Fashion 19, 34, 52, 3rd C  
 White House Dry Goods Co. 28, 34, 48, 3rd C  
 R. & S. Shop 8  
**CORPUS CHRISTI**  
 Lichtenstein's 34, 48, 3rd C  
 Perkins Bros. 16, 34  
**DALLAS**  
 A. Harris & Co. 11, 16, 19, 30, 34, 42, 3rd C  
 Neiman-Marcus Co. 19, 24, 34, 42, 3rd C  
 Sanger Bros. 4, 16, 28, 34, 48, 3rd C  
 Titcher, Goettinger Co. 19, 26, 27, 34, 48, 3rd C  
 Colbert's 42  
**DENTON** H. M. Russell 48  
**EL PASO**  
 Popular Dry Goods Co. 16, 19, 28, 34, 3rd C  
 The White House 19, 34, 52  
**FORT WORTH**  
 The Fair 11, 16, 19, 34, 3rd C  
 Meacham's 16, 19, 43, 48, 52  
 Monnig Dry Goods Co. 28, 34, 3rd C  
 W. C. Stripling Co. 16, 28, 34  
**GALVESTON** Robert Cohen 48  
 Eiband's 34, 52  
 E. S. Levy & Co. 19, 34  
**HOUSTON** Everitt-Bucelow Co. 34  
 The Fashion 19, 28, 34, 49  
 Foley's 16, 19, 30, 34, 3rd C  
 Rupley's 43  
 The Smart Shop 22  
 Sakowitz Bros. 16, 26, 27, 34  
**LUBBOCK** Hemphill-Wells Co. 34, 48  
**PORT ARTHUR** Bluesteins 34, 48  
**SAN ANGELO** Fashion Shop 16, 34  
**SAN ANTONIO**  
 Frost Brothers 8, 16, 19, 34, 49, 3rd C  
 Joske of Texas 28, 34, 42, 48, 3rd C

**WACO** Bauer-McCann 8, 16  
 R. E. Cox Dry Goods Co. 19, 34, 48, 3rd C  
 Goldstein-Migel Co. 28, 34, 48  
 Sachs's 34, 3rd C  
 Wolf & Marx 16  
**WICHITA FALLS** McClurkan's 28, 34

## UTAH

**SALT LAKE CITY**  
 Auerbach Co. 16, 30, 34, 3rd C  
 Makoff 48  
 Z.C.M.I. 19, 34, 48, 3rd C  
 Zarnet's 11

## VERMONT

**BURLINGTON**  
 Abernethy-Clarkson-Wright 16, 34

## VIRGINIA

**ALEXANDRIA** Preis 34, 3rd C  
**ARLINGTON**  
 Wynn's Feminine Apparel 34  
**CHARLOTTESVILLE** Ellington's 34  
**LYNCHBURG**  
 C. M. Guggenheimer Corp. 34  
 J. R. Milner 16  
**NORFOLK**  
 Ames & Brownley 16, 34, 48  
 Smith & Welton 16, 19, 30, 34, 48  
 Naivette Shop 11  
**RICHMOND**  
 Miller & Rhoads 16, 19, 34, 48  
 Montaldo's 8, 16, 19, 26, 27, 34, 49  
 Thalheimer Bros. 16, 19, 30, 34, 48, 52  
**ROANOKE** S. H. Heironimus Co. 34  
 Smartwear-Irving Saks 34  
**PORTSMOUTH** H. Berson 8, 19

## WASHINGTON

**SEATTLE** Best's Apparel 19, 34, 52  
 The Bon Marché 19, 34, 40, 3rd C  
 Frederick & Nelson 16, 19, 30, 34, 40, 49  
 Littler's 41  
 L. Magnin & Co. 19, 34  
 Rhodes of Seattle 34, 52  
**SPOKANE** The Crescent 29, 34  
 Bernard's 8  
**TACOMA** Rhodes 34, 3rd C

## WEST VIRGINIA

**CHARLESTON**  
 Coyle & Richardson 19, 34, 43, 3rd C  
 The Diamond Dept. Store 16, 34, 40, 48  
 Stone & Thomas 16, 34, 40, 43, 52  
 The Quality Shop 8  
 The Vogue 8  
**HUNTINGTON**  
 The Anderson Newcomb Co. 16, 19, 34, 48  
 Brown's Apparel 8  
**WHEELING** L. S. Good 40  
 The Hub 40  
 Stone & Thomas 16, 34, 40  
 Kaufman's 8

## WISCONSIN

**KENOSHA**  
 Hyslop Dept. Store 34, 3rd C  
**MADISON**  
 Harry S. Manchester 16, 34  
**MILWAUKEE**  
 Bitker Gerner Co. 19, 28, 48  
 Boston Store 16, 19, 28, 30, 34, 52  
 T. A. Chapman Co. 16, 19, 28, 34  
 Gimbel Bros. Inc. 16, 19, 28, 34, 3rd C  
 Ed. Schuster & Co. 28, 34  
 Smartwear-Emma Lange 16, 19, 28, 34, 3rd C  
 Stuart's 16, 28, 29, 42  
 Muntain's 22  
**RACINE**  
 Zahn Dry Goods Co. 16, 34

## WYOMING

**CASPER**  
 Kassis Dept. Store 16, 52, 3rd C

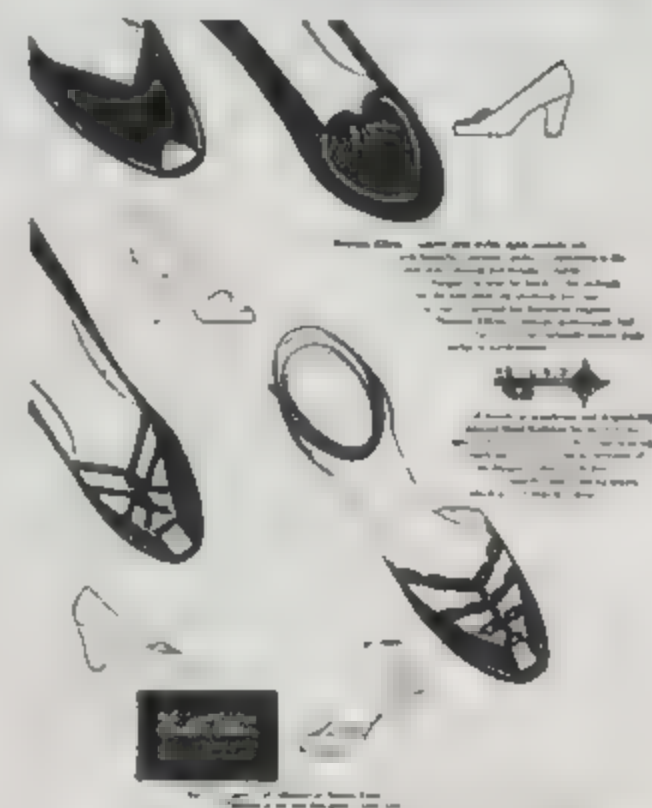
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IN EVERY ISSUE.



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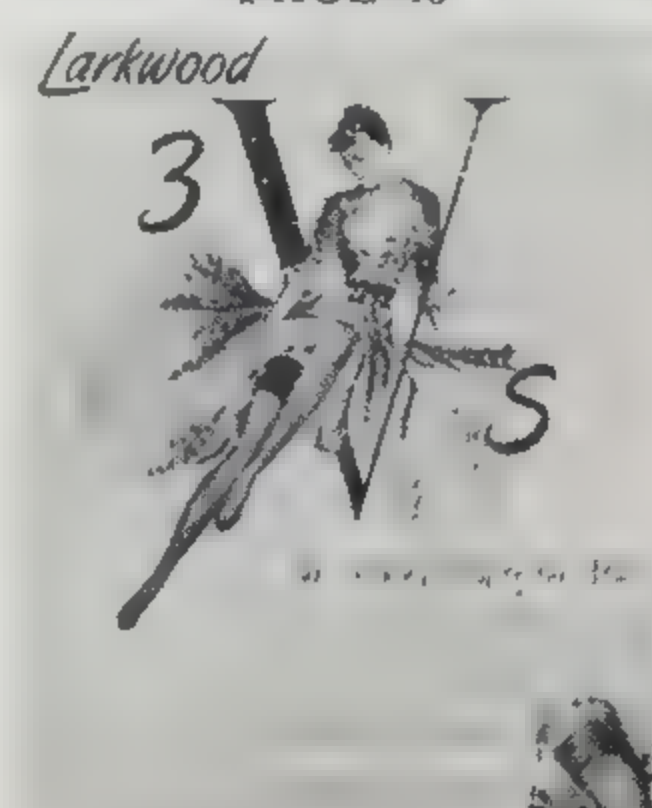
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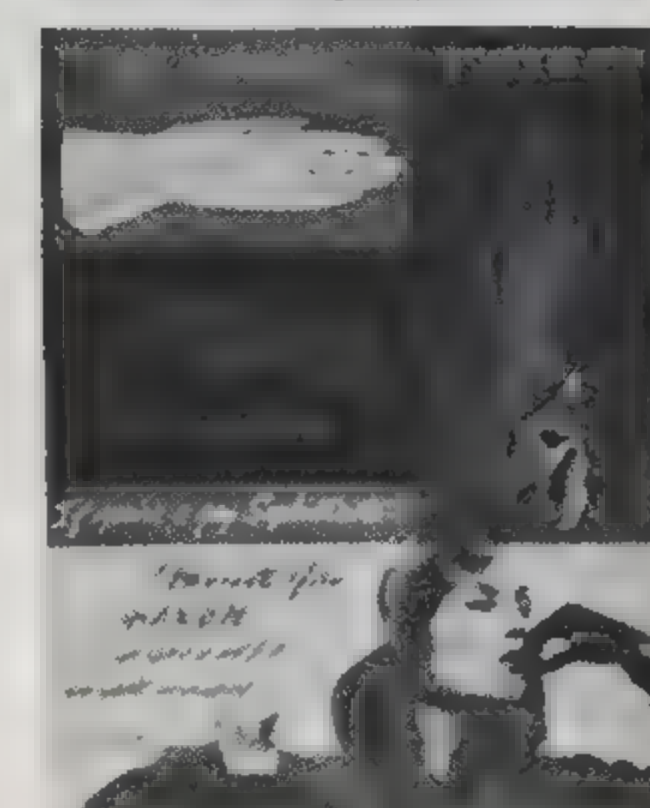
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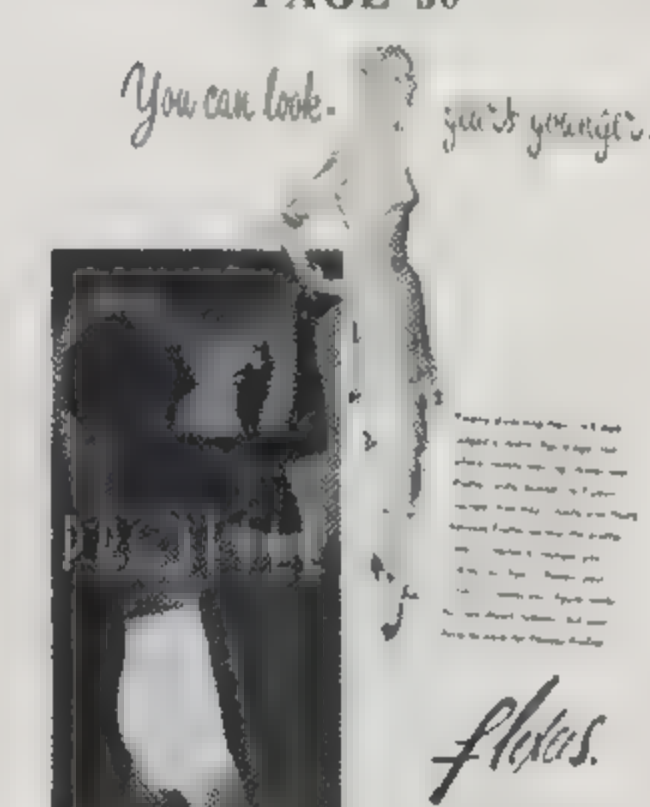
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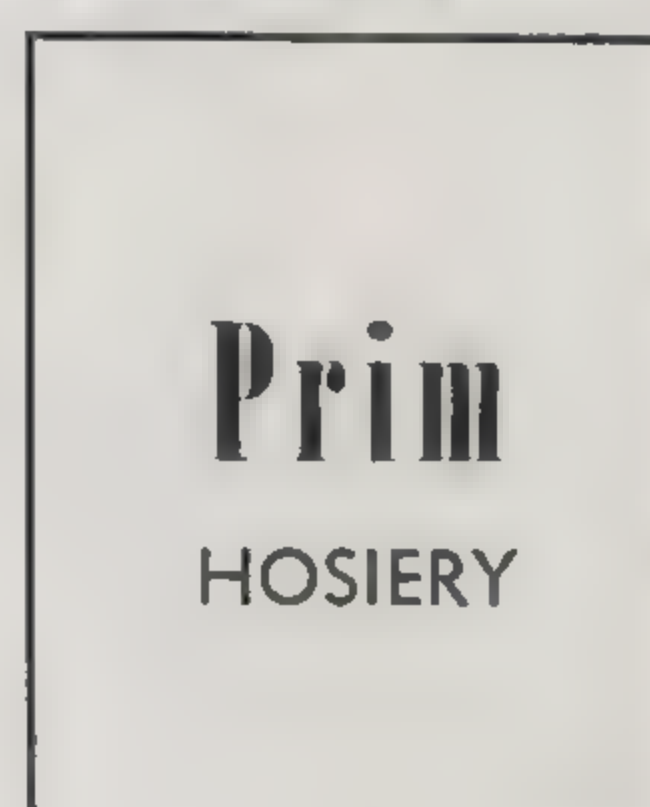
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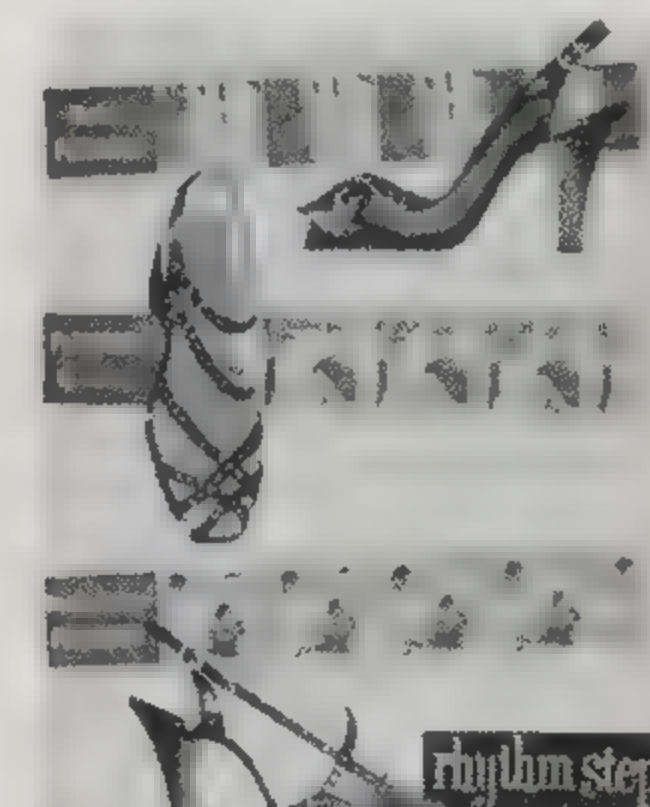
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3RD COVER





HORST

## MORE TASTE THAN MONEY

The cover costume, coat and all, is a whole more-taste-than-money plan. Adding from top to toe, the sum is about \$150 for everything. The parts are priced like this:

*The coat:* orange fleece, inter-lined; bold, new, as reasonable a colour as black or red.....\$70.  
*The dress:* dark grey worsted jersey, in two parts; from country to cocktails; to mix with other separates plans .....\$25.  
*The bag:* great cowhide satchel; for the country, a city day, and wonderful for travel....tax inc., \$27.  
*The gloves:* hardy perennials with a long life: string gloves with pig-skin palms .....\$4.  
*The stockings:* nylon, 60-gauge, 15-denier .....\$1.65.  
*The shoes:* black lizard; timeless shape, almost indestructible leather .....\$23.

Total .....\$150.65

## ENERGY AND ETERNITY

(Continued from page 85)

of nature was seldom considered. It is more widely realized now that these laws belong to a rational order, which is supreme over the world of sense-impressions. When we reflect on the way in which the laws have been derived from experiments with material objects, we come to understand that the nature of man is to be led by things corporeal to things intelligible and spiritual: ordinary gross matter, in and through which we approach this higher learning, comes to be conceived as the outward sign of inner non-material realities. This is essentially what is called in theology the sacramental principle: and so the ultimate outcome of natural philosophy is that the external world becomes revealed to us as a vast sacramental system: it is the manifestation to our senses of realities greater than itself, whose unveiling is the chief end of knowledge.

Herein lies the confluence of science and religion: for almost all religions are built round the sacramental principle, which binds together the two aspects of human life—the spiritual and the material. In Christianity the idea of sacrament is all-pervading: for its central doctrine

is that God manifested Himself as an historical person: "the Word became flesh," the expression of the sacramental principle in its most sublime form: and the Incarnation is sacramentally continued for all time in the Christian Eucharist.

[EDITOR'S NOTE: Sir Edmund Whittaker is a British scientist with a survey mind that has encompassed mathematics, astronomy, physics, and philosophy. In his seventy-seven-year life span, he has written nine books, ranging from such technical subjects as *Theory of Optical Instruments* and *History of the Theories of the Aether and Electricity* to the broader concepts of *Beginning and End of the World, Space and Spirit*, and *The Modern Approach to Descartes Problem*. His latest, *From Euclid to Eddington*, a collection of lectures, was published here last year by Cambridge University Press. Royal Astronomer of Ireland (1906-1912), President of the Royal Society of Edinburgh (1939-1944), Professor of Mathematics at Edinburgh University from 1912 to 1946, he was knighted in 1945.]

## IN AFRICA

(Continued from page 145)

upon the woman whose "dance was as strong as the leopard."

The sisters of the king watched wide-mouthed. From time to time a soft "Eh" escaped their lips, to show their surprise at what they saw. I watched them. Their hair was combed in true Watusi style, so that it seemed to bring the head to a point. Their regal carriage, their soft charm, their ancient beauty are unique. Even now, these ladies are there again before me, watching me through silent eyes, and smiling.

It was this performance which turned the magic wheel for me. The Mwami was leaving the next day, and when he is away, his dancers can not be seen by anyone, for they are his voice. They dance his elegance, his strength, his invincibility. No, they can not dance while he is away. Panic had seized me by the throat and was

strangling me, for this was indeed a long journey to the home of these giants. The days had been blistering hot and the nights so cold I curled up in slacks, sweat-shirt, nightgown, sheets, blankets—and still shivered. The morning mists would soak me through and through and malaria had become my constant companion. When I heard that I could not dance with the royal dancers I almost gave up. And when the King asked me to dance I slowly and sadly consented.

But recorded in my heart is the sound of his voice, when, after seeing me dance he said, "Tomorrow you will work with my dancers, for you are as the first in my company." I see them now, their hats waving, their bells sounding over the hills, their faces brilliant with ecstasy, their skins gleaming under the golden sun!!

## WELL DECORATED

Additional information about the sketches and photographs on pages 92-93, 96-97. Contributing decorators were: Rogers McClelland, Robert T. Stevenson, Henry Callahan, Horace Kelland.

ELEGANCE, NEW PALETTE (page 92): New scheme for a formal drawing room in a pink-to-red palette. Pink for walls, red for the accents.

Eggshell Zephyr gauze, 40 inches wide, Moss Rose. Approximately \$3.05 a yard. Deep red Wilton carpet in the "Cheviot" pattern. Karagheusian; Macy's. Approximately \$14.98 a square yard. Cerise imported Venetian silk damask, 50 inches wide; J. H. Thorpe, \$16.50 a yard. Pure silk antique taffeta, 50 inches wide, Schumacher, \$11.65 a yard.

Old French crystal wine taster with ormolu mountings, made by Baccarat; Town & Country Antiques, 57th Street, \$1,200.

Crimson silk face velvet, 50 inches wide; Greeff Fabrics, \$18.50 a yard. "Cupids" wallpaper in red on pink, Piazza Prints, \$6.75 a roll. At Patterson Fabrics.

Victorian red Italian satin, 50 inches wide, Scalandre Silks, \$12 a yard. MARBLEIZED WALLS, CEILING (page 92): A scheme of greys spiked with pink like the lining papers of fine books:

Marbalia wallpaper, available in two hundred colours; Laverne Originals, roll, 48 inches by 9 feet, \$7.50; sheet, 35 inches by forty-five inches, \$2.25. Top grain pink upholstery leather.

HALL PAPER: TWO TONES, TWO TEXTURES (page 93): Scheme for a stair hall in red flock paper. Important accents are the small scale dolphin table, and painted English chair. Syrie Maugham "Osterley" chair, cane back and seat; silk cushion. Hand-painted in any colour, to order at John Gerald; \$185.

Syrie Maugham dolphin table, 18 inches high. Carved dolphin pedestal base. To order at John Gerald; \$210. "Brenta" red on red flock paper, by Herndon Papers. Available in other colours. At Patterson Fabrics; \$10.50 a roll.

FOR A SMALL HALL, BOLD PATTERN (page 93): Proof that a tiny, unusable space—perhaps a foyer—can be made a decorative asset by the use of greatly overscaled wallpaper, the minimum of furniture. Here again flock paper adds the interest of texture to that of colour.

"Firenze," red on white flock paper; Piazza Prints at Patterson Fabrics. \$13.50 by special order (minimum of 20 rolls).

Antique French gilded iron bench at Town & Country Antiques, 57th Street; \$200.

ITALIAN PROVINCIAL SCHEME (page 96): A living-dining room furnished with Italian Provincial fruit wood and painted pieces, Italian decorative objects. The colour range is in close harmony from palest yellow to the rich brown of walnut. The strongest accent is the hot yellow felt armless chair. Inlaid marble pictures in antique wooden frames, \$150 each.

Alabaster covered urn, \$75.

Fluted handmade straw basket, \$2.50.

Beech chairs in cordovan-coloured mahogany finish, cane seats, \$45.

Handmade straw flower basket, \$5.

Marble cigarette box, \$150.

Black pottery shell, yellow inside, \$10.

Handmade straw hamper, \$6.

Dark green glass pitcher, \$4.

Dark green glass (highball) \$15 a dozen.

Venetian glass plates with deep centre, \$75 each. All of these accessories, from The House of Italian Handicrafts.

Antique Directoire drop-leaf fruit wood table; Past and Present, \$550.

Five panel frosted glass and wood screen, Ruby Ross Wood, \$200. To order, \$40 each panel.

Hand painted Italian Louis XVI commode, Lavezzo, \$700.

Antique Italian corner cupboard in white, gold and light green. Olivieri Antiques, \$1,125 a pair.



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Always ask for products by brand name—get quality, protection and... *exactly what you want*. Incidentally, in this magazine, notice the ads for some of America's most famous brand names.

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## WELL DECORATED

Antique Louis XV walnut commode, Olivieri Antiques, \$100.

Flower arrangement, Jack Kelly.  
Armless Lawson chair covered in felt, Ruby Ross Wood, \$177.50 in muslin. PAINTED SHADE, PAINTED DESK (page 96): Painted accents for a cool grey bedroom scheme. The balance of the room is in shades of grey from pewter to silver.

Old French hand blocked wallpaper panel appliqué on roller shades, Robert T. Stevenson, \$75 a panel, to order.

Antique painted white and yellow Venetian desk with two drawers on either side and cabriole legs, A. L. Diamant & Co., \$750.

AMPLE COMFORT; LIGHT LOOK (page 97): Four chairs indicative of the graceful construction important to current decorating schemes either modern or traditional.

Syrie Maugham smaller club chair with French back and straight legs, John Gerald, \$275 in muslin.

"Barcelona" chrome plated steel chair, leather strap back and seat, leather cushions, Knoll Associates, \$525.

Upholstered English Regency, child height fireside chair in black with bronze rosette (dimensions: 24" square, 24" high, 14" wide), Town & Country Antiques, original \$160, reproduction \$80 in muslin.

Large red and gold painted Venetian open arm chair. One of a set of four, Joseph Lombardo, \$425 each.

A SCHEME FOR MODERN (page 97): Elements for a modern living room built around the important colour range of yellow-through-beige-to-brown, accents of orange, persimmon. Polished wood lamp, white silk shade, John Gerald, \$32.50.

Hand-woven chrome-yellow silk from Siam, 40" wide, Thaibok, \$11.25 yard. Imported Roman Gold silk frieze 50" wide, J. H. Thorpe, \$27.75 yard. Beige cotton and natural hemp Perma-weave hand-loomed 3 dimensional carpet in a Modern Renaissance design, Edward Fields, \$12.25 square yard.

"Fernshire" hand printed casement cloth photographed in walnut on natural. Available in six other colours, 50" wide, Greeff Fabrics.

Brown Philippine grass cloth paper (can be had in four other colours), Louis Bowen, \$13.50 single roll.

Weather resistant yellow sailcloth 34" wide, comes in seven other colours. Morton Sundour, approximately \$4.65 yard.

"Laurentian Texture" heavy gold nubby material, 54" wide, Moss Rose, approximately \$6.50 yard.

All fabrics and wallpapers listed above are to order through your decorator.

The following are additional colour schemes suggested by our experts:

SCHEME FOR A LIBRARY: Walls papered in a dark brown paper flocked with jet black scrolls, a dark brown car-

(Continued on page 150)

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Welcome SPRING...

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## WELL DECORATED

peting and ceiling painted a lighter brown. Turquoise blue draperies trimmed with jet fringe, sofas and chairs slip-covered in royal blue with turquoise pillows.

SCHEME FOR A MAN'S BEDROOM: Use the colours of his favourite suits, for example, walls of banker's grey flannel or of felt, which is sturdy and less expensive. Bed cover of banker's grey flannel, cut to fit like a slip cover with a box pleat at each corner. Cur-

tains of striped chambray shirting. Chairs upholstered in polished cordovan leather. Lamps and accessories of shiny brass.

SCHEME FOR A CITY DRAWING ROOM: Inspired by East Indian design, the room is built around shades of one colour. Salmon pink walls. Draperies of heavy Siamese silk in strong fuchsia. Fuchsia carpet. Clear orange accents, wood pieces finished in antiqued orange-white lacquer.

## PARIS COPIES

The following is a list of stores throughout the country where the Martini dresses shown on pages 118-119 may be found.

Atlanta, Ga.	J. P. Allen & Co.	Manchester, N. H.	Charles M. Floyd
Baltimore, Md.	Hutzler Bros.	Marion, Ind.	Alice Phillips Shop
Bartlesville, Okla.	Montaldo's	Memphis, Tenn.	Levy's
Birmingham, Alabama	Kessler's	Miami, Fla.	Burdine's, Inc.
Boston, Mass.	C. Crawford Hollidge Ltd.	Milwaukee, Wis.	Wisconsin Apparel
Buffalo, N. Y.	L. L. Berger, Inc.	Minneapolis, Minn.	Harold, Inc.
Charlotte, N. C.	Montaldo's	Mobile, Ala.	L. Hammel Dry Goods Co.
Chattanooga, Tenn.	Pickett's	Montgomery, Ala.	John Danzinger, Inc.
Cincinnati, Ohio	Henry Harris, Inc.	Nashville, Tenn.	Rich, Schwartz & Joseph's
Cleveland, Ohio	Halle Bros. Co.	New Orleans, La.	Godchaux's
Columbia, S. C.	Lisbeth Wolfe	Newark, N. J.	L. Bamberger
Columbus, Ohio	Montaldo's	Norfolk, Va.	Nicholson & Marks
Dallas, Tex.	A. Harris & Co.	Pittsburgh, Pa.	Saks Fifth Avenue
Dayton, Ohio	Billy Lewis, Inc.	Portland, Ore.	Charles F. Berg
Denver, Colo.	Montaldo's	Richmond, Va.	Montaldo's
East Orange, N. J.	Duke's	St. Louis, Mo.	Montaldo's Town House
Fort Worth, Texas	Meacham's	Salt Lake City, Utah	Auerbach Co.
Greensboro, N. C.	Montaldo's	Schenectady, N. Y.	The Imperial Cloak Co.
Harrisburg, Pa.	Mary Sachs	Seattle, Wash.	Best's Apparel, Inc.
Hot Springs, Ark.	Eleanor Harris	Shreveport, La.	Goldring's
Houston, Texas	Lamar Shop	Sioux City, Iowa	Fishgalls
Huntington, W. Va.	Hal Lewis	Spokane, Wash.	Bernard's
Independence, Kan.	Montaldo's	Springfield, Mass.	Josephine Smith
Indianapolis, Ind.	Wm. H. Block	Stamford, Conn.	Donna Henry
Jacksonville, Fla.	Purcell's	Steubenville, Ohio	Hal Lewis
Kansas City, Mo.	Harzfeld's, Inc.	Syracuse, N. Y.	Flah & Co.
Lancaster, Pa.	Mary Sachs	Toledo, Ohio	Geralda Pheatt, Inc.
Little Rock, Ark.	Gus Blass	Washington, Pa.	Hal Lewis
Long Beach, Calif.	La Parisienne	Wheeling, W. Va.	Hal Lewis
Long View, Tex.	Riffs	Wilmington, Del.	Bird-Speakman, Inc.
	Winston-Salem, N. C.		Montaldo's

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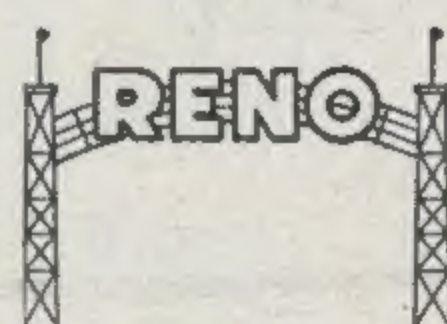


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